

THE AUSTRALASIAN

PHOTO-REVIEW

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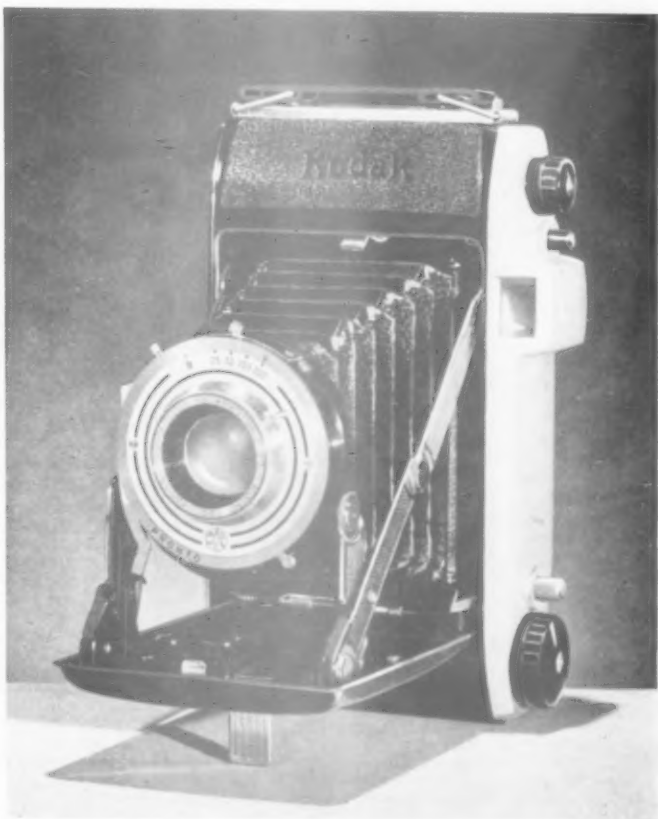


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# The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

## PHOTOGRAPHIC SOCIETY OF N.S.W.

The lecture entitled *Exposure*, given by Dr. A. E. F. Chaffer, A.P.S.A., on the evening of May 24 was very informative, and during the talk he clearly pointed out the advantages of incident light readings when using reversal materials.

On May 31, the lecture on *Child Photography* by Mr. R. McDonnell was greatly appreciated and it was additionally helpful to be given the opportunity of viewing many examples of his own work. The members attending the Camerally at Yarramundi during the Queen's Birthday weekend voted it a complete success.

An excellent showing of colour transparencies and the House Exhibition of monochrome prints were a feature of the evening on June 14—prize-giving and visitors' night. Trophies and prizes were presented to the successful members in the 1954-55 competition series recently concluded, the results of which were:

*Print of the Year*: N. Treatt.

*Pictorial Section—Advanced*: 1, N. Treatt; 2, J. L. Phillips; 3, G. Gurney. *Intermediate*: 1, N. Youngman; 2, Iris Bagnall; 3, Rosemary Johnson. *Beginners*: 1, N. Kan; 2, F. Moates; 3, V. Gadd. *Technical (Beginners)*: F. Moates. *General Section*: 1, J. L. Phillips. *Outings*: 1, N. Youngman; 2, W. Schmidt. *Studio Night*: 1, F. Moates. *Colour Competition (Pictorial)*: 1, Rosemary Johnson. *Colour Competition (General)*: 1, K. Storey.

Weekly meetings are held every Tuesday at 8 p.m. in the Gallipoli Legion Hall, 12 Loftus St., Sydney, and visitors and intending members are cordially invited. For further particulars please contact the Hon. Secretary, Miss W. Schmidt, Telephone WA 2488. D.M.

## N.S.W. PHOTOGRAPHIC COUNCIL

The Executive of the New South Wales Photographic Council held their second meeting of the current year on June 8 at 14 Loftus Street, Sydney. They are pleased to announce that the promised list of judges and lecturers has been compiled and is now on its way to all affiliated clubs. It is planned to inaugurate a series of lectures for members of clubs affiliated to the council, who might be interested in becoming judges in the photographic sphere. If this is your ambition, contact us!

Plans are also on the way for an inter-state competition, and the collection of portfolios of prints for circulation. The Council is willing to assist individuals to enjoy their hobby and make the most of their participation in club affairs, and will welcome suggestions and constructive criticism. Write to: Box 829, G.P.O., Sydney. I.B.

## CAMERA CLUB OF SYDNEY

The Marine Competition held each year is popular with our members, and usually brings forth an excellent array of prints. The competition, held for this year on May 17, was no exception, and the judges' task was not an easy one. Their awards were:  
*A Grade*: 1, B. Gibbons; 2, K. Hastings; 3, G. Silver.  
*B Grade*: 1 and 2, A. H. Winchester; 3, R. Sansom; HC, G. Russell.

A large number of members attended John Hearder's studio on May 31 and were given an extremely competent demonstration of studio portraiture.

With the aid of an attractive model whose charms were eagerly recorded on yards of film, Mr. Hearder demonstrated his personal technique of portrait lighting, and imparted several ideas he used to lift his work above the ordinary.

Members were unanimous in expressing their appreciation of the generosity shown by Mr. Hearder in so freely giving us the value of his lengthy experience in this field. J.E.O.

## ST. GEORGE PHOTOGRAPHIC SOCIETY

An interesting night was held at the St. George Club, Hurstville, on May 17 when, with the able assistance of models Geraldine Branson and Beverley Hilton, the members tried out their skill at portrait photography. The more expert members gave some useful tips on lighting and exposure, and the results will form the subject of a portrait competition on June 21. An outing to Camden and Picton was held on May 15 to give opportunity for landscape work.

Following the decision to devote more time to colour photography, an exhibition of members' colour slides will be held at the club room on June 7. The screening and criticism of colour transparencies will be a regular feature of the meetings, a period from 7.30 to 8 p.m. being set aside for this purpose. F.J.

## NORTHERN SUBURBS (SYDNEY) CAMERA CLUB

Audience participation was the highlight of a very enjoyable evening on May 4, when Mr. Keast Burke, A.R.P.S., A.P.S.A., lectured on Judging. Mr. Burke pointed out that with the advent of many new photographic clubs the services of the older judges were overmuch in demand and that it is therefore desirable for younger judges to help them. He expressed the opinion that successful judging is the result of study and practice, plus the ability to abstain from exercising personal likes or dislikes. In summing up, Mr. Burke said every photographer was at the mercy of his subject matter and a judge is more likely to be impressed by something that is out of the ordinary. In groups of three, members were requested to allocate the placings of a selection of prints submitted to the A.P.-R. competitions. In some cases the results were practically unanimous; in others the various groups failed to reach agreement.

Mr. N. Danvers, the well known commercial photographer, kindly made available the use of his studio to 12 of our members on May 11. Those attending were extremely grateful for the advice and assistance given by our host. Judging by the prints exhibited, the praise was merited. Those who were unable to be present are eagerly awaiting another invitation promised for the future.

Mr. K. McDiarmid judged our open competition on May 18 and his awards were: A Grade: 1, Muriel Jackson; 2, Rosemary Johnson; 3, F. Cowper. B Grade: 1, J. Jackson; 2, J. Nicholson; 3 (Equal), F. Charles and L. Slack. C Grade: 1, C. Potter; 2 (Equal), C. Potter and D. Glanville; 3, D. Glanville.

The syllabus for July includes on the 13th, Point Criticism—Set-Negative Competition; 27th, Set Subject—Action. E.S.

#### CARINGBAH PHOTOGRAPHIC SOCIETY

The set subject for the meeting on May 9 was "Available Light", which included many types of lighting conditions and attracted quite a number of entries. Some of the B Grade members have shown a great improvement and are producing prints of quality equal to the A Grade members.

Mr. Charles Watkins of Cronulla and Mr. M. Hind judged the competitions and gave excellent criticisms on the entries. The placings were: A Grade—Set Subject: 1 and 2, H. Quigg; 3, W. Glading. A Grade—Open Subject: 1, W. Glading; 2, H. Quigg; 3, W. Glading. B Grade—Set Subject: 1, L. Fallshaw; 2, Mrs. C. Carmichael; 3, Miss Brownsmith. B Grade—Open Subject: 1, 2 and 3, K. Miles. A print competition was held on May 23, the subject chosen being Still Life using one Artificial Light. S. Hampton took all three places.

A lecture and demonstration on the printing-in of clouds was given by Mr. Phil Dean, who described the many types of clouds and their relation to the photograph. Mr. Dean proceeded to give a demonstration. Members were amazed at the speed and accuracy of his work, and our future competitions should show a marked improvement when this technique is applied.

An outing to Kiama and Jamberoo Valley of the combined clubs of Caringbah and Sutherland District Camera Club took place on May 24. About 50 members and friends attended, and many good prints are anticipated.

Visitors are welcome at all meetings which are held in the Catholic Hall, President Avenue, Caringbah (near station) on alternate Monday nights. For particulars contact the Acting Secretary, P.O. Box 21, Caringbah, telephone LB 6549. C.C.

#### Y.M.C.A. (SYDNEY) CAMERA CIRCLE

On May 19, Mr. Keast Burke, A.R.P.S., A.P.S.A., judged the open and Kodak Technical Competitions. The awards were: Open—A Grade: 1, B. Gibbins; 2, M. Wright; 3, H. Grenenger; HC, W. Allen, V. Hibbard and R. Kelly. B Grade: 1 and 2, E. Goss; 3, H. Bergman; HC, H. Bergman, A. Taylor and E. Goss. Kodak Technical Trophy: 1, E. Goss; 2 (equal), G. Halpin and T. Draper; 3, G. Halpin.

Mr. Vyvyan Curnow of the A.P.-R. staff acted as adjudicator in a very interesting competition on June 2. A group of prizewinning A.P.-R. prints was on display. The members and visitors were divided into six groups. Individuals in the groups then conferred before reaching a decision regarding their first three awards. Group votes were recorded and the results compared with each other and with Mr. Curnow's personal judgment. It was found that all but one group had given first place to the same print. Second place was also fairly well defined, but there was hardly any agreement regarding a third place. As one member remarked, it goes to show that when a really outstanding print appears in a club competition it is immediately recognised as such by all present.

July activities include: 14th, Competition—Action Shot; 28th, Lecture by Mr. E. Gruenwald *Performance of Optical Systems*. Visitors are welcome at all meetings.

#### The Annual Exhibition

The exhibition held on May 27, 28 and 30 was officially opened by His Excellency, Mr. Habibur Rahman, High Commissioner for Pakistan, who flew to Sydney from Canberra especially for the ceremony. The print judges, Messrs. H. Chargois, F.R.P.S., F.R.S.A., K. D. Hastings and W. Clifford Noble, each commented on a handful of prints of his own choosing.



His Excellency Mr. Habibur Rahman, High Commissioner for Pakistan, accompanied by President G. S. Goss, examines some of the prints at the Y.M.C.A. Camera Circle's 11th Annual Exhibition on May 27.

(Photograph: N. D. Thornton)

Perhaps the highlight of recent exhibitions has been the colour slide screening with commentary. The judge and commentator was Mr. A. W. Gale, A.R.P.S., whose remarks, as on previous occasions, were tape-recorded and played-back at later sessions.

In addition to the large gathering of people present at the official ceremonies, a steady stream of visitors came during the day to spend a quiet half-hour viewing the prints, colour slides and trophies. One hundred prints and sixty colour slides were exhibited. The major award-winners were:

- Photos—Print of the Year:* N. Treant, (*Age of Wisdom*).
- G. S. Goss Trophy—Highest A Grade Point Score in Monthly Competitions:* B. Gibbins.
- E. C. Greening Trophy—Highest B Grade Point Score:* A. Taylor and E. Goss (Equal).
- J. W. Tidmarsh Trophy—Colour Slides:* G. Gray.
- C. F. Jackson Trophy—Early Colonial N.S.W. Historical Collection:* W. Allen.
- Kodak Trophy—Technical or Documentary:* E. Goss.
- P.L.A. Trophy—Portfolio of Four Diverse Subjects:* L. Friend.
- Agfa Trophy—Camerally Group:* K. Bailey.
- A. and V. de Lorenzo Award (Lady Photographer):* Enid Weston.
- C. Plumridge Trophy:* G. Gray and E. Thurston (Equal).
- M. J. Wright Trophy—Best B Grade Print:* E. Goss. D.N.D.

#### BELMORE CAMERA CLUB

The meeting for May was the most successful to date with the best attendance in the experience of this young club. The success of the occasion is attributed to a lecture presented by Mr. Cluras of the Kodak Lecture Service whose subject *Colour Transparencies*, emphasised the ever-increasing popularity of colour photography.

The only disappointment of the evening was when Mr. Clucas announced that his series of lectures was completed. The personality of Mr. Clucas had become so well known and his lectures so popular in the club that he was regarded as one of our fellow members, and his attendance was eagerly awaited each second month. A good deal of credit can be attributed to this lecturer for his work in the building-up of the club since its formation only eight months ago. It is with regret we have come to the end of this lecture series and we trust that the Lecture Service will continue to provide such interesting material from future meetings.

In the Print Competition, which was judged by Mr. Clucas, K. Fraser obtained a sweeping victory by securing all three places in both the open section and set subject, *Architecture*, and also gained the two major awards in the competition *Scene from Everyday Life*. The third place was secured in the latter competition by J. White.

J.W.

#### ADAMSTOWN COLOUR SLIDES SOCIETY

There was a good attendance of members at the second meeting of the year. A general screening of slides took the place of a scheduled talk on composition. It was decided that a point score be introduced. Three members will act as judges of each competition. Messrs. Craven, Johnston and Thornton were selected as judges at this meeting. Points awarded will be: 4 for first, 3 for second and 2 for third. The winners at this meeting were members Griffiths, Randall and Wilson.

J.L.

#### BLUE MOUNTAINS CAMERA CLUB

On May 11, a Colour Competition was held in which judging was done by the members on an elimination basis. D. Brown gained First and Second places. The high quality of the transparencies made judging difficult. This was the first colour competition held by the club since its formation a few months ago, and if the standard is maintained we can look forward to seeing some excellent work in the future.

On May 25, we saw a fine showing of colour slides by Mr. W. Green. The lecturer's long experience in this type of photography enabled him to answer many problems that confront the beginner, and the club is fortunate indeed in having him as a member.

There has been another change of officers, and the present office bearers are: *President*, S. Wells; *Secretary*, D. Brown; *Treasurer*, R. Berton.

On May 29, a field day was held at Wentworth Falls. Several competitions are to be held later in the year as a result of the outing. The club takes the opportunity of welcoming any visitors that may be staying in the Blue Mountains area. We meet every second Wednesday and details may be obtained at the Kodak Branch in Katoomba.

S.T.W.

#### LEICHHARDT CAMERA CLUB

May 12 was the last night of the term and, as usual, an exhibition of prints and colour slides was held in conjunction with a competition for the Best Photograph of a Window Display, which was judged by Mr. Walton, Principal of the Leichhardt Evening College and a long-standing friend of the club. Mr. Walton chose a print by our genial and ever-popular secretary, E. Wilson, as the best in the exhibition. Ted, by the way, has recently had an operation on his eye, and we wish him a complete and speedy recovery.

During the fortnight break between terms, the club has arranged an inter-club competition and a theatre party. On May 19, an inter-club competition between Yagoona Camera Club and ourselves was held in the

Co-operative Hall at Yagoona. The judges were Messrs. H. A. Little and I. W. Blake, who awarded in the Open Section 174 points to Leichhardt and 113 to Yagoona, and in the Animal Section, Leichhardt 184 and Yagoona 111, making a total of 358 for Leichhardt and 224 for Yagoona. Individual scores in the Open Section were: D. Henzie and H. Minton 18, J. Cockshead 17, H. Minton 16. Animal Section: D. Henzie and H. Minton 18, J. Driscoll 17, D. Hensie and J. Driscoll 15.

The judges made some very blunt but true remarks on the presentation of the prints, especially on mounting and spotting. Their advice was ruefully appreciated by the members of both clubs.

On June 9, the club held its monthly competition entitled "Landscape and/or Seascape" which was judged by Mr. A. W. Gale, A.R.P.S., who gave a constructive criticism of all prints. Mr. Gale's awards were: A Grade: *Print of the Night* and H. C. Wise; HC, Shirley Crabb. Intermediate Grade: *Print of the Night*, N. Cooper; HC, Del Farley and K. Laxton.

P.J.C.

#### BRISBANE CAMERA GROUP

The meeting held on May 23 was fairly well attended, there being twenty-four members and four visitors present. As a result of amendments made to our constitution, we are now pleased to say that visiting bona fide members of properly constituted photographic bodies may enjoy the same rights and privileges as honorary members of the club.

Competition results were: Indoor: 1, J. Vautier; 2, Jess Bennett. Outdoor: 1, J. Vautier; 2, Jess Bennett; Figure: 1, J. Vautier; 2, Jess Bennett. B Grade—Outdoor: 1, A. Redlick; 2, S. A. Greenway; 3, Mrs. Nicol. A. Redlick also won the *Print of the Month*. The Colour results were: Outdoor: 1, P. Meyers; 2, J. Amos; 3, P. Meyers. Indoor: 1 and 2, Mrs. A. Buchanan; 3, Mrs. Nicol. Face or Figure: 1, G. Varcados; 2 and 3, P. Meyers.

Our family night on June 1 was attended by twenty-three members and relatives and we were treated to a cine colour show by Mr. Nichol, whose wife is a very active member. Mr. Nichol's slides took us on a plane trip from Brisbane to Sydney and a tour of Victoria and Tasmania, as well as an enjoyable trip over the Lamington National Park. Those who attended this meeting voted it one of the best nights for some considerable time.

A.T.

#### BARMERA-LOXTON (S.A.) PHOTOGRAPHIC EXHIBITION, 1955

Entries close with Barmera Show Inc. on October 8 with all prints entered at Barmera subsequently transferred automatically to Loxton. At each site there will be prize money to the amount of £30 at the disposal of respective judges, Hugo Keil, A.R.P.S., and N. James-Martin. The entry fee is 2/- per print and there are seven classes, viz.: Design and Texture; Character Portrait; Landscape or Seascape; Animal Study (one or more figures); Child Study (one or more figures); Figure/s (nude or draped); Best Enlargement, judged on human interest impact, not necessarily of the best technical quality.

A specimen entry form may be inspected at the Editorial Office or copies obtained from the Secretary, Barmera Show Inc., Barmera, S.A.

# The AUSTRALASIAN PHOTO-REVIEW



Editors:  
KEAST BURKE, A.R.P.S., A.P.S.A.  
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### An Invitation

*The Editor cordially invites the submission of contributions on photographic topics of every description with a view to subsequent publication in "The A.P.-R."*

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# Shadows make Pictures

The old photographic axiom, "expose for the shadows and let the highlights take care of themselves," would be just as useful for camera users if it were amended to substitute "compose" for "expose". Of course, and this is very fortunate indeed—rules have a habit of falling all apart when they are applied to such an abstract thing as pictorial photography. Yet, if you would make pictures which are rich in dramatic quality, strong in impact and potent in feeling you had better consider shadows as something more than annoying things that have a habit of turning up on the off-side of every highlight.

The shadow is one of the most useful devices of the photo-pictorialist. He may use it to balance a difficult composition, to provide directional lines, for emphasis and to add dramatic quality to subject matter which otherwise would hold little interest. The dark areas of the print, wisely placed, will provide depth, and roundness and will frequently add much to the feeling of reality. Often the artful arrangement of shadows will result in a design which is worth a picture simply because of the rhythm or grace of the contrasting areas of light and dark. Finally, the shadow is certainly most valuable in suppressing unwanted detail and in filling those blank, uninteresting areas which constantly plague the photographer.

Perhaps one of the most vital functions of the shadow area is in balancing the composition. Good composition is a pleasing balance or relationship between the lines and masses which make up the picture. Unfortunately, although nature is very helpful, it is not always possible for the photographer to create a good composition from the picture material at hand. There may be confusing and unwanted details which detract from the centre of interest. Again, the sides or the top of the picture may be weak and uninteresting, offering an unpleasant contrast to the stronger details of the centre of interest. The only device by which the photographer may subdue these details or fill these blank areas is through the judicious use of shadows.

Do not overlook the shadow as a primary

By **JAMES R. STANFORD**

A.P.S.A.\*

or secondary centre of interest. Humorous or abstract pictures are waiting for you if you can learn to take your eyes from your subject long enough to study the shadow he casts. A case in this point is the picture *Cat on Cobbles* on page 407. Here the amusing shadow cast by the cat, with a kindly assistance from the setting sun, makes an interesting picture out of commonplace material. It is by no means necessary to include in your picture the person or object responsible for the shadow, though care must be taken that the idea is easily understood.

In the picture of the trees backlit by winter sunshine, *A Morning in July*, on page 405, the details in the upper part of the picture contributed nothing to the story. In fact, there was a tendency for the eye to wander aimlessly in this large area, which was almost barren of interest. The converging shadows, however, "closed" the lower half of the picture and provided a rather unusual composition which not only lifted the photography out of the snapshot category but also greatly strengthened the effectiveness of the centre of interest.

It should always be remembered that shadows indicate weight or heaviness to the viewing eye. As a general rule, the darkest areas of the print should be at the bottom. A large shadow area at one side should be balanced by two or more smaller dark areas on the opposite side of the picture. Be sure, then, that in your efforts to build sound composition through the use of shadows, you are creating and not destroying the important element of balance.

Another essential function of the shadow is to provide directional lines or "pointers". Unfortunately, the photographer, bound as he is by the necessity to photograph things as they are, rather than as he wants them to be, is constantly faced with picture material

\*The Camera Magazine—adapted with local references and illustrations.



N. OZOLINS  
▼ On the Lee Side



▲ F. R. LAMB  
Morning in July

M. A. STRATTON  
▼ Shadow and Substance



▲ G. A. DALGLEISH  
Low Tide



which he feels would be perfect if only there were a walk, a road, a path—something to provide a line which would lead the eye through an uninteresting foreground toward the central object of interest. Here again, the shadow is the only device at his disposal. When the sun drops toward the horizon and the long shadows begin to stretch out across the countryside, pictures spring into being and many compositional difficulties resolve themselves.

*Shadow and Substance* on page 405 is a good example of a picture which evolved from commonplace subject matter through the placement of long shadows and utilisation of the spotlight quality of a low sun. Certainly there is nothing out of the ordinary in these

three benches. Yet the play of shadows has filled the foreground in such a way as to suggest time and place—the mood of a summer afternoon in the park.

Perhaps the most important function of the shadow in any graphic art is to provide emphasis or dramatic force. As the highlights generally attract the eye and thus become the centre of interest, they are increased in effectiveness in direct proportion to their proximity to the dark areas of the print. Thus, we frequently read that the most powerful centre of interest is one that contains the blackest black and the brightest highlight in the whole picture—so that it does not need to compete for attention with any other part of the scene.

*Concluded on page 411*

JUNE BRIGGS  
**Wicker Baskets**



F. T. CHARLES  
**Intruder**



R. RITTER: Cat on Cobbles

## SHADOWS MAKE PATTERNS



J. F. ABSON: From the Sandhills

## SHADOWS MODEL CONTOURS

## SHADOWS FILL BLANK SPACES

R. L. NANKERVIS: Shadows





H. D. PROSSER: **Sun's Farewell**

## SHADOWS DETERMINE MOOD

As we reduce the overall tone range of a picture toward the ultimate black and white, the dramatic impact of the scene is increased, the message becomes simpler—though this may be accomplished with such a loss of other pictorial qualities that we come up with a “poster” which has lots of impact and very little else.

A fair example of a picture in which simple shadow masses have been used to heighten dramatic effect is the beach scene on page 405. Here the strong, simple lines of the arrangements have been accentuated through the use of lighting which has produced a minimum of tones. As a result, the sunlight has been thrown into a sharp relief, with a consequent increase in effectiveness. Without the heavy shadow areas the sunlight on the sand would not be so obvious.

The illusion of depth or roundness can be created, in spite of the limited dimensions of a photograph, through the planned utilisation of light and shadow. A shadow behind the subject of your photograph will often impart a substantial feeling of depth. Notice that in the still life picture, *Wicker Baskets*, on page 406, shadows have caused the baskets to stand out and thus have given a third dimension to the picture.

A dark tree frame or a heavily shadowed foreground will often serve to enhance the feeling of depth in a picture. If the scale of tones descends steadily from dark to light as the eye moves from the foreground in toward the centre of interest, the picture can hardly fail to produce a very real illusion of depth.

Shadow patterns are an ever-productive source of picture material. The geometric designs of the shadows cast by such things as fire escapes, window shutters, outdoor stairways, and bridge girders have provided inspiration for innumerable photographers. If you are not very good at geometry, look for patterns in the irregular shadows cast by vines, grasses and other growing things.

The interesting shapes of shadow and high-light below the fallen branch in *On the Lee Side* on page 405 has provided just the element of rhythm which was necessary to make this something more than a record shot of an interesting bit of snow-covered landscape. Incidentally, your search for shadow patterns will prove much more fruitful at night than



K. A. FOX: *Pensive Lad*

In portraiture the lighting is arranged to produce shadows that accentuate the features of the subject.

in the daytime. A single porch light or flood will often produce the most fantastic patterns from material that would not rate a second look in the broad light of day.

In the picture entitled *Intruder* (page 406) the shadow of the flower performs a very interesting function. It not only breaks up a large, light area of fence which otherwise would have overpowered the centre of interest, but it also provides a pointer to direct the eye towards the flower itself.

You will not need to apply special technical processes to make the utmost use of shadows. Your exposure should always be long enough so that the shadow areas of the negative will contain some detail. The question of whether or not you should retain that detail in making the print is simply a matter of good taste. If the dark area is *small* and of interesting shape or design, no detail is necessary. On the other hand, *large* shadow areas need either detail or design to prevent them from becoming monotonous. These, however, are matters which can be decided when viewing a test print.

# How the Shutter Works

Almost as important as the camera lens is its associated shutter, the accuracy, consistency, and efficiency of which greatly influence the quality of the work produced by the camera.

Shutters can be roughly divided into two groups; those working in, or near, the lens, and those operating immediately in front of the emulsion and called, in consequence, "focal-plane" shutters. As the between-lens shutter is more common we will deal with it first. It can take a variety of different forms and ranges from a very simple mechanism to one resembling a watch in its complexity and precision.

The simple type of shutter found on box and inexpensive folding cameras has to be robust and reliable even when badly handled and usually has two settings only, "instantaneous" and "bulb" or "brief time". At the "I" setting the shutter opens and closes rapidly giving an exposure time of between 1/25 and 1/50 second, the actual speed depending on the particular shutter. At the "B" setting, depression of the shutter release causes the blades to open and they remain

By G. L. WAKEFIELD

F.I.B.P., F.R.P.S.\*

thus until the finger is removed from the release.

## TYPICAL MODERN SHUTTER

In Fig. 1 is shown the mechanism of the shutter fitted to the Kodak Junior I folding camera and it is typical of the modern simple shutter. It is designed to stand up to hard use and is not likely to stop working even if a few grains of sand from the seashore find their way inside—a not unlikely event. The working of such a shutter is of interest and can be followed with the aid of the diagram. As the release bar (1) is depressed the curved lever (2) moves downwards, rotating on its pivot (3). The L-shaped lever (4) moves downwards with the release bar and tries to rotate counter-clockwise being impelled by the spring (5). The L-shaped lever is now pressing against a lug (6) on the single shutter blade (7) and when the ramp on the lever (8) reaches the lug the shutter blade is forced open against its return spring (9) and the L-shaped lever rotates a little counter-clockwise until the ramp is clear of the lug on the shutter blade which now is closed by its return spring. When the finger is removed from the release bar it returns to its previous position by virtue of the spring (10) ready for the next exposure. The L-shaped lever also returns to its previous position being compelled to do so by the pin (11) and it rides over the lug on the shutter blade in so doing. At the "B" setting the pin is moved by the lever (12) and in its new position it restricts the movement of the L-shaped lever so that the latter holds the shutter blade in the open position until the release bar is allowed to return to its normal position.

The enthusiast should miss no opportunities of studying the mechanisms of shutters by having a look inside any defunct

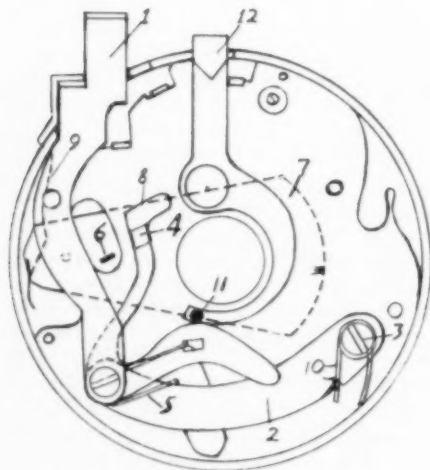


FIG. 1.—A typical, simple, modern shutter from the Kodak Junior I camera.

\*Photo Trade World.





FIG. 2.—Essential mechanism of the focal plane shutter.

shutter that comes his way, but on no account should he attempt repairs to a good shutter even of the simplest pattern—this is a job for the specialist.

Higher priced cameras are fitted with complex shutters offering a wide range of automatic speeds from 1 second to as little as 1/500 second, plus bulb. The "time" setting which enables the shutter to be left open indefinitely without the finger having to be kept on the button, and which was at one time found on almost every shutter, is now far less common. For long time exposures in these instances the photographer has to make use of a cable release with a set-screw. The latter holds the shutter open at the bulb setting for as long as may be required.

The simple shutter shown in Fig. 1 is of the type known as "ever-set" because it can be operated without any preliminaries. The multi-speed shutter is invariably of the "pre-set" type; that is, it has to be cocked before an exposure can be made. This apparent complication enables the release lever to be fitted with a very light spring calling for little pressure to trip the shutter, and the travel of the lever can be made short. In addition, the shutter blades can be made to open more quickly with this arrangement which makes for higher efficiency.

The ideal shutter would open instantaneously, remain open for the required

fraction of a second, and then close instantaneously. This is physically impossible and the blades take a small period of time to open and a similar one in which to close. This is shown in Fig. 3 for a shutter set at 1/25 second (40 milliseconds). The solid line shows the ideal performance and the broken line indicates what is likely to happen in practice.

#### DISCREPANCIES WITH HIGH SPEEDS

With comparatively long exposure times, say 1/50 second and longer, the discrepancy between the ideal and the actual performance is unimportant, but in Fig. 4 is shown the state of affairs for a marked speed of 1/500 second (2 milliseconds). The blades should open and close instantaneously and remain open for exactly 2 milliseconds but the best opening and closing time obtainable in practice is of the order of  $1\frac{1}{2}$  milliseconds. The shutter manufacturer is thus faced with an insoluble problem. In order that a marked speed of say 1/500 second shall allow the same amount of light to reach the film as would the ideal shutter at the same speed, the actual exposure time has to be somewhat longer than 1/500 second as can be seen from Fig. 4. This is why, on testing fast shutter speeds on between-lens shutters using precision measuring equipment, they always seem to be slower than they should be. This is unavoidable and there is no between-lens shutter capable of giving a genuine 1/500 second.

In Fig. 3 and 4 the areas under the curves are a measure of the light entering the lens so that the area under the curve of an actual shutter should be equal to that of the rectangle of the ideal shutter if the amount of light reaching the film is to be the same. It is safe to assume that the fastest shutter speeds found on between-lens shutters are a com-

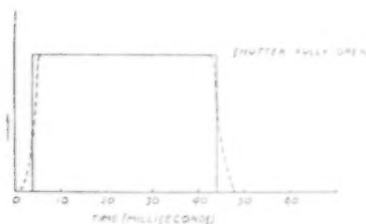


FIG. 3.

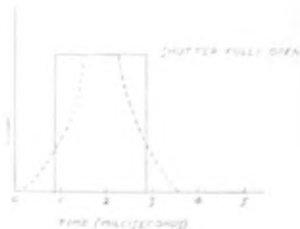


FIG. 4.

promise in that they are not as fast as they are marked and neither do they give quite as big an exposure as the ideal shutter. The blades are made to open and close as quickly as possible which means a duration of about 3 milliseconds and a light-passing efficiency of about 75 per cent of that of an ideal shutter.

#### FOCAL PLANE SHUTTERS

The focal plane type of shutter is found on large reflex cameras and press cameras and also on many miniature cameras. Its popularity for the miniature camera is partly due to the fact that it facilitates the use of interchangeable lenses. Also, faster speeds are possible with higher efficiency. The small focal plane shutters may give speeds even faster than 1/1,000 second.

An opaque blind with a slit in it, or two blinds arranged so that the trailing edge of one and the leading edge of the other form a slit, moves quickly across the film, exposing the emulsion a strip at a time as it were. The general idea can be seen in Fig. 2. By adjustment of the width of the slit and tension of the spring that pulls the blind across, a wide range of speeds is possible. We

want the blind to move as quickly as possible but there is a limit to the spring tension that can be used and consequently a narrow slit is used for the fastest speeds.

It will be evident that, unlike a between-lens shutter, the emulsion is not exposed all at the same time. A shutter set at 1/1,000 second will expose all points on the film for this brief period but the total time during which exposure is taking place may be 1/50 second or longer. This may give rise to distortion of rapidly moving objects although every part of the object may be perfectly sharp in the picture. This effect may be seen, for instance, in press pictures of car races.

As I stated earlier, shutters in the more expensive price ranges are constructed with all the skill and precision of a first-class watch—and they deserve to be treated with the same care and consideration.

Unfortunately, damage to a shutter is not always immediately apparent and may indeed be limited to slowing the speeds. The difference with monochrome films may not be at first noticed but when colour is tackled discrepancies soon become obvious.

## THE FOURTH "A.P.-R." KODACHROME SLIDE CONTEST

### DETAILS ARE AS FOLLOWS:

Transparencies will be judged by a Guest Judge following on a preliminary selection by A.P.-R. Editorial Staff and Kodak Technicians.

The contest is open to all amateurs (as specified in the normal A.P.-R. monthly contests). Up to twelve Kodachrome slides may be submitted by any one entrant. Entries are limited to standard 24 x 36mm. or 28 by 40mm. (Kodak Bantam) sizes.

Two Guineas will be awarded to each of the ten best entries, while a further twenty awards of One Guinea each will be made for the next twenty selections. Not more than two prize orders will be awarded to any one competitor.

Closing date: January 31st, 1956. Intending competitors must register themselves by obtaining an Entry Number. Write now to A.P.-R. Kodachrome Contest, Box 2700, G.P.O., Sydney, or call at the Editorial Office.

If possible, a public showing of the slides will be arranged. It is planned to reproduce a selection of the best slides in full colour in the A.P.-R. later in 1956.

The A.P.-R. reserves the right to duplicate the prizewinning and H.C. slides, such duplicates to form the basis of a permanent collection.

All entries will remain the property of the competitor and will be returned as soon as possible after the contest has ended.

Extreme care will be exercised with all slides submitted, but no responsibility for loss or damage during transit or during the contest can be assumed by A.P.-R.



R. RITTER: *Oompah!*

*CHILDREN*  
IN ACTION AND REPOSE



AIRLIE WILSON: *Fiddle-sticks*

D. FEATHERSTON: *Young Artist*



A. J. ANDERSON: *Bedtime*





A. K. DIETRICH: *Winter Weather*





G. SCHEDING: *In the Corn Patch*

L. E. HUF: *The Kid Next Door*



J. M. HUNT: *Stealing a Kiss*





KIKI MATHEWS: *Outdoor Girl*



R. RITTER: *Quiet Devil*

# Care of Lighting Equipment

The professional photographer invariably takes good care of his lighting equipment, since its failure, while out on a job, would be something of a calamity. Most amateurs, however, give little thought to this important part of their photographic equipment.

Perhaps the most widely used type of light is the clamp-on flood which has a spring clamp connected to the lamp socket by a ball joint permitting adjustment in any direction. A lamp of this character requires but little attention, and yet if it is not cared for, it can be a source of annoyance and disappointment.

After some use, the ball joint connecting socket to spring will loosen, allowing the lamp to swing down by its own weight and preventing it from maintaining a set position. It is therefore important that the screws which hold the parts of this joint together be periodically tightened so that sufficient friction will always exist between the parts of the joint to keep the lamp at any angle.

## Replacing Rubber Grips

The end portions of the arms of the spring clamp are covered with rubber tubing and sooner or later this begins to deteriorate, usually at the point where the rubber-covered parts are pressed together by the action of the spring. The life of these rubber coverings will be materially increased if they are held out of contact with one another during periods of non-use of the lamp. Just place a piece of stout string or a small strap around the arms of the clamp—to keep the rubber-covered parts slightly separated while the lamp is not being used.

Replacement of worn or deteriorated rubber coverings on the jaws of the clamp is not difficult. Two small pieces of rubber tubing, of a suitable internal diameter to permit the tubing to be easily slid on the wire forming the jaw, are required. Placing the tubing on the jaws requires their separation and maintenance in separated position while the tubing is being slid in place. This is done by inserting a thick block of wood between the jaws, or by placing the clamp over the edge

By HARRY RADZINSKY\*

of a table, then tying a stout string around the arms of the clamp. It is now easy to slide the pieces of rubber tubing in position on the jaws.

The life of the electric cord on one of these lamps can be immeasurably increased if it is treated with care. The point at which the cord is most likely to wear through and cause trouble is where it emerges from the lamp socket. This location can be reinforced against wear by a few wrappings of surgical tape around the cord. The cord will also last a great deal longer if each time the lamp is put away sufficient time will be taken to neatly coil the cord around the spring clamp. The lamp is then hung up on a hook or nail where it will be out of the way of possible damage. Incidentally, many of the reflectors of these lamps are made of soft metal and tend to "dimple" easily if subjected to even relatively slight knocks. Thumping or banging of the reflector, and particularly against sharp objects, is to be carefully avoided if the reflector is to be maintained in its original shape.

## Too hot to handle?

After prolonged use, the reflector, and especially if it is a small one, will often become quite hot and difficult to shift or tilt by grasping it in the hand. If a small wooden knob, such as used on a pot cover and sold in the hardware store, is fitted on the reflector, tilting of the lamp while hot will be no problem.

The owner of a lamp having a hard plastic plug will do well to change it to a soft rubber-covered plug, if one is available, for sooner or later the photographer invariably steps on the plug and when it is of breakable material, the result of such an accident can be easily imagined.

These simple and efficient lamps require but little care and it will pay the photographer to keep his in good shape.

\*The Camera

# A Trip in Wet Weather

When the opportunity arose for me to pay a visit in my 'professional' capacity to the North Coast town of Gloucester during Easter this year I decided to combine business with pleasure, it being well known to me that the neighbourhood of Gloucester is a photographer's paradise. Consequently it was with mingled feelings of pleasurable anticipation and impending doom that I boarded the train at Strathfield under an overcast and threatening sky.

Having in mind the memory of a previous very brief view of the road traffic bridge across the Hawkesbury River as seen from the train, I unpacked my camera soon after we left Cowan and made preparations to take advantage of the remaining light in the hope of securing at least a presentable picture. The resulting photograph taken through the 'polaroid' glass of the carriage window, assured me in due course, when I had time to make a print of it, that there is an opportunity in this locality for a very attractive picture. The trouble is that the train does not stop anywhere nearby and it would be an undertaking of some magnitude to visit this spot by foot.

Soon after this episode the weather deteriorated further, and before we reached Broadmeadow the leaden skies were weeping. This condition prevailed then all the way to my destination, where I found the



LANDSCAPE AT GLOUCESTER

By K. A. FOX

showground at Gloucester, my home for the next few days, to be a quagmire in the fullest sense of the word. The mud and slush was of cake-mixture consistency and from four to eight inches deep. Before many hours had passed I was obliged to provide myself with a pair of rubber dairy boots.

Early on Saturday morning I was attracted by the sound of an explosion from the direction of the town and I was surprised to see a column of smoke rising one hundred and fifty feet into the air, with an accompaniment of great leaping flames. I was told that the smoke was coming from a fire at the mill and that it had been blazing for a couple of hours. Of course I would be the one to miss it!

My chagrin was the greater when I learned that it was my ministerial counterpart in Gloucester who had actually given the alarm.

As early as practicable, I visited the smouldering ruins with my camera. How I regretted later that I had not taken the advice of the *A.P.-R.* of an earlier period and posted my film direct to a city newspaper. When I did eventually take the prints to the editorial office, the newspaper man said, "If these pictures had been here two days ago I would have been able to use them. The fire at Gloucester is now stale news."

I had many duties to attend to in Gloucester; photography was of necessity a spare time pursuit; but I had always in mind the possibility of a shot for the *Documentary* Competition soon to be held at the club that suffers my membership. On Saturday morning came one of those rare fine breaks and this provided me with the little landscape picture seen at the foot of this page. It was a delightful spot and I had walked out especially to take the picture. Before I had time even to take a meter reading the drivers of the two passing cars had offered





me a lift back to the showground. As I was trying to concentrate upon composition a third car approached and its two young occupants in turn offered me a lift and then stood by with an air of amused tolerance as they waited for me to conclude my strange behaviour. Just in time, I noticed an offending light pole and moved to conceal it behind a tree, and as a spectacular wisp of mist appeared on top the "Buckets" at last I felt that everything was ready to click the shutter.

On Sunday night I brought out the electronic flash and surprised a few people of our party arriving home from church. Several amusing pictures were secured as girls in

bare feet negotiated the mud with silks and satins held high. Mud figured again when two exuberant lads decided to give each other a 'beauty' treatment. Fortunately the mud was neither adhesive nor odorous, and little of permanent harm resulted; but I must truthfully add that the 'mud-pack' improvement to the beauty of the contestants was not apparent.

With a half-day to spare before train time on Tuesday, I was fortunate in having my colleague drive me out for a run along the road to Bundock. Three miles out, we stopped to shoot a glorious scene of the Vale of Gloucester, with the town as the centre of interest in the view.

*Concluded on page 457*

## Serving Australian Industry through Photography

**T**HIS was the theme of the Kodak exhibit at the recently-conducted Australian Industries Fair in Melbourne. Here was to be seen exactly what photography can do for industry. Yet in actual fact, this large exhibit represented but a glimpse of the magnificent role which photography is playing in the advance of modern civilisation, science and industry; it would be impossible to tell the whole amazing story in so small a space. The fact remains that *photography is at work continuously . . . working for our progress, working for you.*

On the Australian scene we find photography doing its job almost exactly the same as anywhere else in the world. Take, for instance, the manufacturing aspect of photography's life-blood—sensitised materials. At the 7½-acre Kodak factory at Abbotsford, Victoria, where a King's ransom in silver and hundreds of miles of photographic paper go into the annual production of Kodak sensitised materials, exact world standards are maintained. This means that every product comes to you factory fresh and backed by the highest scientific and technical skill of this world-wide organisation.



# Kodak



Furthermore, it is these products that make possible that popular acceptance of the fact that *photography is part of your life*, and it is, without a doubt. Practically everything around us—the homes we live in, buildings we work in, the cars and trains we ride in, the aeroplanes we fly in, and the newspapers and magazines we read are all served by photography in some stage of their manufacture. Such is the universality of photography.

Moving on now to industry itself, let the exhibit show us what photography really can do. Take, for instance, the large 9ft. by 9ft. mosaic mural illustrated here—it typifies the whole subject at a glance. High-speed motion, macrophotography, scientific research, industrial radiography, spectro-analysis, electron micrography, news and illustrative photography, stress analysis, graphic arts . . . we see them all working as a team to further Australian industry. Applications of photography in science and industry are steadily multiplying. For example, photography can help choose a site through aerial photographs . . . help analyse structural stresses by studies of plastic models in polarised light . . . provide information on metal strength and structure through X-ray diffraction . . . provide a rapid means of reproducing engineering drawings full size or reducing them to mere frames on microfilm for safe, easy storage and ready reference. In fact, there's little in this modern fast-changing world of ours that photography can't help. Let us examine more closely just how these applications are helping us.

PHOTOGRAPHY COPIES DATA IN SECONDS



PHOTOGRAPHY SEES THROUGH SOLIDS



PHOTOGRAPHY CATCHES LIFE IN AN INSTANT



### Photography Copies Data in Seconds

... An aspect more generally known as document copying. Here the Photostat copying machine makes perfect facsimiles of letters, maps, drawings, photographs, blueprints, etc., either same size, enlarged, or reduced. Alternatively, photography can revive old, tattered and stained drawings through the use of Auto-positive intermediates. This process increases clarity and contrast, minimises stains, reduces creases, permits alterations to be made very readily.

### Photography Sees Through Solids

... thanks to the industrial X ray, which is a rapid, dependable and non-destructive investigator. It sees through substantial solids, such as metal castings, and proves them safe for machining and incorporation—particularly is this important in the manufacture of modern aircraft. Truly, industrial X rays lower costs, speed up production, and minimise waste.

### Photography Catches Life in an Instant

... when it comes to you in the form of pictorial news—accurate, vivid, dramatic. In a split second the news cameraman captures the story for your newspaper and so gives you a better, more personal understanding of current events and the changing world around you.



## Photography is Worth Volumes of Words

... when it comes to industrial records. More and more every day photography is advancing the progress of industry through product research, machine installation and performance, progress stages in assembly and processing, as well as in advertising and instruction literature. This panel is a good instance of how photographic records of industry aid in plant organisation, operation and publicity.

## Photography Speeds Up Production

... through its amazing versatility. In this panel we see seven of its typical uses: *Stress Analysis*—to reveal strains and stresses with plastic models. *Staff Training*—teaches staff quicker, easier, more efficiently. *Photomicrography*—to reveal grain structure of metals. *Spectroscopy*—makes chemical analyses in a flash. *Exploded Views*—to simplify an intricate mechanical group. *Production Assembly*—to aid untrained labour in production methods. *Ultra-Speed Photography*—to permit the study of action too fast for the eye to follow.

## Photography adds Permanence to Vision

... per medium of the graphic arts processes, such as process engraving, photo-gravure, photo-lithography and photographic silk screen. In each case, photography provides the intermediate means by which the image is transferred from the original to the printing surface—its sensitive eye quickly and accurately separates the individual colours.





## Pointers to Even Better Pictures

This colourful eye-catching display featured an interesting contrast to the industrial atmosphere—a practical lesson in how good snapshots can be made even better. Its moral—"think before you press the button". The lifelike display on the left depicted a typical mother and daughter in an average home garden setting. The first illuminated panel on the right illustrated this setting appearing as a good snapshot—yet one that showed much room for improvement. The remaining seven panels dealt with the same setting but showing how various improvements could be made.

These were:

- Use a deep yellow filter to emphasise the clouds and improve tone rendering.
- The addition of synchro-flash or bright reflector to lighten the heavy shadows and balance the light.
- Careful measurement of the lens-to-subject distance to ensure critically sharp focus.
- How a slightly different viewpoint can spoil the arrangement.
- Hold the camera as steady as a rock to avoid any jerking when the shutter release is pressed.
- Add detail and interest with close-up lenses.
- Preserve the colours of nature with Kodachrome Film.

## Photography Measures and Magnifies . . . as it aids industrial and scientific research.

It is constantly analysing and revealing information that is beyond the scope of human vision. The scientific applications depicted on the left panel represent just a handful of thousands of uses to which photography has been put to advance industrial progress. These are: (a) An electron micrograph of a zinc oxide smoke particle shadowed with chromium. Magnified 49,000 times. (b) The metallurgist uses photomicrography to reveal the grain structure and physical composition of metals. (c) Seismographic records—these are "pattern pictures" of shock waves set up in the earth by man-made blasts in endeavours to locate oil deposits. (d) What happens when an atom bomb is exploded. (e) Photography records sound—in this instance it helps to adjust a high-frequency amplifier. The background pattern, incidentally, is a series of greatly enlarged prints showing a crystal growth of ammonium oxalate.

## Photography Condenses Files to Films

. . . yet another aspect of document copying, this time through the Recordak Desk Microfilmer and the Statfile Recorder. With the former, photography condenses mountains into molehills, as it were . . . it saves 98 per cent of valuable storage space. Everything from ledgers to cheques, invoices to deeds, books to newspapers, can be reduced from great volumes to mere handfuls . . . and can be inspected at any time on a Kodak Library Reader.

With the latter photography saves, speeds, safeguards. The Statfile Recorder is a modern copying-and-enlarging apparatus that saves filing space as well as drawing office costs, speeds up production of workshop copies, safeguards drawings against loss or damage as well as tracing errors. Also, it can be the means of producing an enlarged translucent master copy for quantity production by blueprint methods. The standard Statfile negative is of a size which does not require enlargement, as it is readily readable, in enlarged form, on a Statfile Viewer.



Many thousands of interested viewers inspected the Kodak exhibit at the Fair; now, through the medium of the A.P.-R. we are able to make its many features available to a still wider audience. J.S.M.





# The Latent Image

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**The latent image, and how its formation affects the practical picture taking problem.**

On the night of December 14, 1954, Dr. Wolf Berg, Director of Emulsion Research, Kodak Ltd., Harrow, England, gave a lecture in New York City on the theory of the photographic latent image. The lecture was arranged primarily for the students in photographic technology at Columbia University, but members of the Society of Photographic Engineers and any other interested photographers were invited. It was evident that practical photographers have little interest in latent image theory, because only a handful of non-technical people turned up. This made me wonder if working photographers are aware that the manner in which the latent image forms, and what can happen to it after it forms, may have a considerable bearing on picture results.

## **Practical factors of latent image formation.**

Photographers obviously know that when an emulsion is exposed "something" happens that causes various areas of it to develop at different rates, depending upon the amount of exposure in the particular areas. This is the basic principle of the photographic process which accounts for tone separation. However, *exposure* is generally thought to be a simple relationship between light intensity and time. That is, for a given film the amount of exposure required to produce a useful image can be controlled by changing the level of illumination or by varying the time, in a reciprocal manner. If the illumination is increased tenfold, for example, the total exposure will remain constant if the exposure time is decreased to one-tenth. For a relatively narrow range of intensities and time periods this relationship holds fairly well. It fails in a very serious way, though, when the limits are expanded to any great extent. Under bright illumination a film that gives an acceptable negative at 1/1000th second may exhibit several times higher speed than another film exposed similarly. In dim light, with the

By LLOYD E. VARDEN

illumination level reduced to 1/1000th of what it was previously, indicating an exposure of one second for the higher speed film, the result may be an underexposed negative. Yet under these reduced light conditions, the supposedly slower film may be faster. In other words, the relationship in effective speed of two films depends upon the exposure conditions.

This phenomenon is well-known to photographic technicians, but only in recent years has the practical photographer been forced to consider it. In exposing colour films, three emulsions are involved, and so the colour balance of the final result can shift unless the three emulsions change equally in speed characteristics as the illumination level and exposure times are changed. This shift in colour balance is very apparent visually, causing the photographer to realize that a simple reciprocal time-intensity relationship does not apply. In his black-and-white work the failure of the reciprocity relationship usually went by unobserved.

The fact that an emulsion does not give uniform results under different illumination conditions, even when the exposure time is adjusted to compensate for the changed illumination, goes back to the mechanics of latent image formation. The rate at which light energy is supplied to the silver halide grain of an emulsion determines how efficiently the light can produce a developable latent image. At low or high intensities the efficiency of latent image formation is less than it is at a medium, optimum light intensity. The extent of the variation depends upon the emulsion being used.

Reciprocity law failure shows up in another way, also. When an emulsion is exposed intermittently, its speed becomes relatively less than it would be for a continuous exposure. This method of exposure is seldom encountered in practice, but there are times when a number of short exposure times are recommended in



preference to a longer continuous time. In photographing a rapid stream, for example, it is possible to show less "blur" in the moving water if several short exposure times are given rather than a longer continuous time. Under such conditions, the speed of the film is reduced.

### **Tinkering with latent images**

The latent image, once formed, can change appreciably before development. It is common knowledge today that the latent image can be intensified by a post-exposure to weak light prior to development. This is known as *latensification*. A related effect is the *hyper-sensitisation* of an emulsion by light before camera exposure. These phenomena are again explained on the basis of events which take place to create a photographic latent image.

As Dr. Berg pointed out, many a print is ruined by excessive safelight exposure prior to development. The amount of safelight exposure may be insufficient to cause fog in the whites, but it can cause the exposure areas to change in reproduction characteristics, leading

to weak shadows and flat highlights, or some other undesirable print property.

Another latent image peculiarity to keep in mind is its instability. Some films when exposed then gain speed if development is delayed, whereas others lose speed. A paper was published a few years ago showing evidence that some high-speed films gain over one full lens stop in speed if held at room temperature for 40 weeks after exposure before development. On the other hand, paper emulsions tend to lose speed after exposure, and in some instances an exposed paper held overnight before development will give entirely different results from what it would if developed immediately after exposure.

These are but a few of the practical considerations of latent image theory. It may not be necessary to know all of the technical details behind latent image formation, but it does pay to know that the latent image is not invariable, and that a knowledge of its oddities can help in producing better practical results.

*Modern Photography*, March, 1955

## **The Photographic Society of N.S.W. (Inc.)**

invites the attendance of Camera Club members

at

### **A JUBILEE TRIBUTE**

to the late

### **WALTER BURKE, F.R.P.S.**

There will be presented a selection from the Lantern Lecture, "A WINTER CRUISE IN SUMMER SEAS", which was originally delivered by Mr. Walter Burke under the auspices of The Photographic Society of N.S.W. at the Royal Hall, Sydney, on 22nd August, 1905—exactly fifty years ago.

The presentation will conclude with a screening of the same photographer's more recent local and overseas Kodachrome transparencies.

*Time:* 8.00 p.m.

*Date:* Tuesday, August 23rd, 1955

*Place:* The Assembly Hall, Margaret St., Sydney

*Narrator:* Jack Cato, F.R.P.S.

*Script:* Keast Burke, A.R.P.S., A.P.S.A.

*Chairman:* Dr. A. E. F. Chaffer, A.P.S.A.

*Hon Sec.:* Miss W. Schmidt (Tel. WA2488)

# A Pictorialist Visits New Guinea

Any mention of the tropics seems to conjure up for most people exotic visions of palm trees waving gently in the breeze and happy dusky maidens splashing in blue lagoons. Perhaps there *are* such places, but my own footsteps were never directed to the true 'isles of romance'. The photographer, like the writer, is able to foster this colourful vision by concentrating on some features of the tropical scene, and I fear that the pictures I show do nothing to dispel the legend. One of the accompanying pictures shows a tall-masted ship floating in a sea of clouds reflected in the calm tropical waters; an outrigger canoe is drifting lazily in the foreground. Surrounding this, but not seen in the picture, is the wreckage of war. On one hand are rusting half-sunken ships and rotting hulls; on the other, the rebuilding of a modern centre of trade, with wharves under construction and all the attendant bustle and noise as cargo is loaded and discharged. My glamourised version excludes all these mundane details and mercifully omits the smell

By A. G. GRAY, A.R.P.S.

of copra and decaying refuse mingled with that of the tropical flowers, all this served with a liberal helping of dust, or mud in season—this is a word-picture of the waterfront at Rabaul in the year 1954.

The technical side of photography in a tropical centre such as Rabaul presents no special difficulties; supplies of film and all materials are reasonably plentiful. The benefits of modern airfreight, electricity and refrigeration solve many problems. The old worry of how to keep exposed colour film no longer arises, because the exposed film can be in Melbourne within three days. Refrigeration provides processing materials at correct temperatures, and printing and enlarging present no more bother than in Sydney during summertime.\* Of course, precautions

\*A Kodak data book 'Tropical Photography' is available—Editor.

must be taken with materials and equipment in the 'wet' season in the high-rainfall areas, and I personally would not take a very good set of equipment to the tropics, unless it was a necessity for some specialised work.

Pictorial photography is another matter. It is not easy to produce the personal interpretation of the tropical scene. Apart from the fact that the country has such a definite character, the lighting is always very flat for landscapes owing to the almost vertical position of the sun, so that all work must be done early or late in the day. The contrast between shadow and sunlit areas in close-up work, where the shadow area is prominent in the picture, becomes a problem, and full exposure is necessary with curtailed development to retain detail in the shadows. Landscapes generally seem to fall into the picture-postcard category, particularly when palm trees or native villages are featured. If the landscapes are inclined to look flat and uninteresting the same cannot be said of the skies, which are often a source of inspiration, with sudden dramatic thunderstorms or attractive masses and groups of clouds. Around



This contact gave rise to the pictorial print reproduced on the next page.



# FISHING IN THE CLOUDS

*(Derived from picture on opposite page)*

## WASHING COPRA



*Photographs:  
Allen G. Gray*



YOUNG  
MELANESIAN



SOUTH-WEST  
PACIFIC

'WITU'



the sea coast, the skies often show soft, hazy atmospheric effects due to the large amount of water vapour in the air, and this is a help for pictorial work. Tropical moonlight, with the full moon rising over the mountains and glittering in the calm waters of the bay, soft warm air, the scent of tropical blooms, and the shrill noise of myriads of insects, all this adds up to a picture that, for an hour or so, approximates the 'paradise' of literature. Next day, in the midday heat, the vision turns out to be another Australian town, in a setting of green and blue, the brown and black skins of the natives thronging the streets, driving the trucks and cars, loading the ships, and apparently doing all the work.

The natives make good picture material, either for portrait or figure work, providing of course that the photographer has their confidence and can work with freedom. The natives like having a picture taken. They pose readily enough—full face, at attention, with a large 'toothy' grin. The print from this pose is a source of delight to them but they are inclined to think the pictorial portrait is rather dull. These people all love to dress up with feathers and ornaments and paint of gay colours for a 'sing-sing', which offers

good opportunities for the photographer with a colour camera, although this is a subject which would normally only be available to a resident of the territory, unless the visitor was lucky enough to be present at the right time.

The towns of Papua and New Guinea possess a character peculiarly their own. Port Moresby, the administrative centre, Canberra of the North; Lae, the busy airways terminal; and Rabaul, in New Britain, the centre of the copra export trade. Each of these centres presents a different aspect to the photographer. Port Moresby shows brown foothills down to the coast, stunted trees and patches of red gravel; behind these, and away inland, the blue peaks of the Owen Stanley Range break across the horizon. Lae, set by the sea at the end of the Markham Valley, offers from the air a wide expanse of waving kunai with the branching arms of the river meandering through; on either side are green folding mountains. Rabaul, surrounded by dormant (?) volcanoes is spread around the beautiful harbour. Here we see greens of every shade, with the mountains right down to the sea. Coconut palms in the plantations make patches of order in a sea of tropical

*Concluded on page 457*



M. POTTER: **Cool, Clear Water**

## Telling the new picture- maker

(No. 30)

### *At the Swimming Hole*

In Summer's heat, almost everyone finds some place to go swimming. It may be at a famous beach, in some municipal swimming-pool, at the local lake, or in the famed old swimming-hole.

No matter where you do your high dives and your splashing, it offers a setting for good pictures to add to your collection of holiday snapshots.

The situation is colourful enough to be excellent colour snapshot material. Furthermore, it is a situation in which all the odds are in your favour for getting high class colour snapshots with the simple camera.

The secret of this is in the lighting. The bright summer sun is reflected by the water and the light sand or the white concrete

walks around a pool. This reflected light fills in the shadows around your subject. In effect, you have lighting from all directions without the slightest effort on your part. With a natural set-up like that it is a shame not to take pictures.

Speaking of swimming pictures, how would you like to take some pictures of divers in mid-air? You can, even with a box camera.

The secret is in your timing and in the words "peak of action". Watch your favourite divers closely a few times. Notice that there is always one point in the dive, just before the downward plunge begins, that he or she seems to be momentarily suspended in mid-air. The diver is all but motionless at this moment called "peak of action".

That, of course, is the moment at which you take your pictures. Even the speed of the comparatively slow box-type camera will catch a shot like this without a blur.

## Cameras for Young Children

What is the most suitable age for a child to begin taking pictures?

It is difficult to answer such a question in general terms because so much depends on the individual youngster. Some of them might be able to make good use of a simple camera as early as seven or eight. However, generally about ten is the right age for a youngster to begin his snapshotting career.

In buying a camera as a gift for a child it would be well to consider that whilst there are several reasonably priced cameras available only a completely simplified model, such as the Six-20 Brownie, Model C, is suitable for very young children.

As long as the camera is used on a sunny

day, it and the film are both sufficiently fool-proof that the youngster can hardly fail to get satisfactory results.

A little parental supervision in the beginning can help pave the way to snapshot success. There are three basic pointers for the child:

1. Hold the camera still.
2. Don't stand too close to your subject.
3. Don't try to photograph moving objects.

Once the child learns those things—and we know lots of adults who could do well to pay more attention to them—he should have good luck with his picture taking.

However, a word of warning about the parental supervision—don't carry it too far. That may spoil the fun for the youngster. Let him select his own picture subjects. You may be surprised at the things he picks, and they may give you some valuable information.

Ready for a day at the beach: A typical childhood snapshot.



(No. 31)



# Fourth Annual Convention of the Photographic Society of N.Z.

Auckland, the Queen City, was right in the strongest part of the New Zealand picture, when from May 11 to 18, the Fourth Convention of the Photographic Society of New Zealand was enjoyed by some 155 members. The warm hospitality of the Auckland C.C., a feast of photography—and greatest of all the enriching experience of friendships within P.S.N.Z.—added to the success of this outstanding P.S.N.Z. gathering. Well merited indeed were the thanks and congratulations extended to Convention Committee: *Organiser*, Mannie Robinson; *Chairman*, Dr. C. H. King; *Transport*, E. H. Driver; *Registration*, George S. Woodward and Gordon E. Price.

From the northernmost to furthest south, many clubs were represented: Northern Wairoa, Whangarei, North Shore, Auckland, Franklin, Waikato, Morrinsville, Matamata, Mangakino, Tokoroa, Rotorua, Whakatane, Gisborne, Hawkes Bay, Hastings, New Plymouth, Stratford, Wanganui, Taumaranui, Marton, Manawatu, Palmerston North, Wellington (North Is. Clubs), and Marlborough, Nelson, Greymouth, Rangiora, Christchurch, South Canterbury, North Otago, Dunedin, Southland (South Is.).

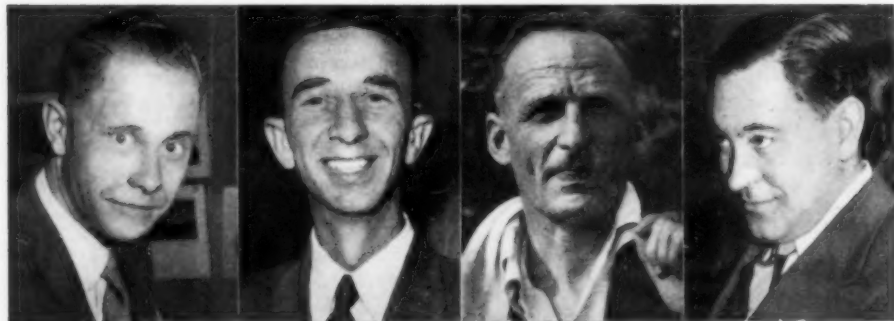
The Royal Photographic Society was represented by its Overseas Corresponding Member of Council, Geo. Chance, F.R.P.S., of Dunedin; the Photographic Society of Southern Africa by its N.Z. Foundation Member, Fred L. Bowron, A.P.S.A., of Christchurch; and the Photographic Society of America by its N.Z. representative, Harold A. Larsen, A.R.P.S., A.P.S.A., of Waikato. Greetings and good wishes from the President and Council of Royal Photographic Society came by cable. Recorded greetings were heard from Dr. A. D. Bensusan, F.R.P.S., F.P.S.A., President P.S.S.A.; from Ray Miess, A.P.S.A., Philip B. Maples, A.P.S.A., (both Foundation Members P.S.N.Z.) and Fred Kuehl of P.S.A.; from Keast Burke, A.R.P.S., A.P.S.A., of Australia; while from London came the voice of New Zealander Brian Brake, A.R.P.S.

By IRENE A. COOPER

**Annual General Meeting.** Held on Friday May 13, this was well attended. In his address the President, Fred L. Bowron, A.P.S.A., spoke of the coming of age of photography. He traced the expression of art from the 30,000 years old cave drawings to present day photography, paying tribute to all we have learned from the painter, but putting his view that it is now time to go forward on our own. He feels that the full potentialities of art in photography have hardly begun to be explored. Of course, photography has a vast field, including science, photo-journalism, visual education, industrial and commercial, and in fact many people state flatly that its ability to record should be the limit of the camera's field. But the pictorial photographer uses his instrument towards a very different end, and whether he seeks individual expression through beauty of subject or with creative works, he should not ape the painter, nor is he bound to emulate the scientific or commercial approach. Since photography has now reached its adulthood we should endeavour to establish a status in art peculiar to photography.

He thanked the Council, the Secretary, and Russell W. Cooper (Director P.S.N.Z. Recorded Lectures 1954-55) for their work and help during his term of office.

Undoubted evidence of the vitality and progress of the Society was given in the Secretary's Report, major items of importance being commencement of official publication, *New Zealand Camera*, increase in affiliation (from 28) to 35 of the 36 N.Z. clubs, and rapid overfilling of Foundation Membership. Visits of the President, the Secretary, and several Foundation Members to many clubs, were mentioned, as well as the increasingly frequent inter-club visiting. Services to clubs were



From left to right: Gerald van Zanten, Secretary, Hawkes Bay C.C.; Bill Robb, Secretary, Dunedin P.S.; Frank Hinchcliff; Matheson Beaumont, President, Dunedin P.S.

Photographs: Kay L. Cooper and Russell W. Cooper.



# **P.S.N.Z. COUNCIL**

*From left to right: (Standing) Matheson Beaumont, Laurie Thomas, Ken. Newton, Len. Cashell, Russell Cooper, Dr. Bert King. (Seated) Fred. Bowron, Irene A. Cooper, Jack Whitehead, Geo. Chance.*

*Photograph: Mannie Robinson.*



## **1955 CONVENTION COMMITTEE**

*From left to right: Gordon E. Price, Ted Driver, Dr. Bert King, Mannie Robinson, George Woodward.*

*Photograph: Olaf Peterson.*



*Left: Bill Pickup (Christchurch) and Mrs. J. E. Hollis, Secretary, Matamata C.C.*

*Centre: Leigh Scott, President, and Don Wilson, Secretary, Whangarei C.C.*

*Photographs: Russell W. Cooper.*



*Right: Reg. Todd, Secretary, Northern Wairua C.C., and Ruben Wright, President, Hastings C.C.*



Jack Whitehead, P.S.N.Z. President.



Convention Organiser: Mannie Robinson.

Photographs: Olaf Petersen.

maintained, and two lecture tours made (J. Russell Cook and Russell W. Cooper). The financial position was shown to be sound.

The Director's Report on P.S.N.Z. Lectures stated that in eighteen months 28 clubs used them on 154 occasions. New Lectures added to P.S.N.Z. Library during the year were made by: W. E. H. Docherty and Norman France, A.R.P.S., both of Christchurch; J. G. Johnston, A.R.P.S., of Dunedin; Frank Hinchcliff, C. S. Collier and E. F. Lord combined (Nelson); Messrs. Kodak Ltd. had added a further three. A second contribution from the Royal P.S. would arrive shortly, and already a second P.S.A. International Print Exhibit, and two further lectures to replace those due for return, had been received from P.S.A. He thanked W. E. H. Docherty for his co-operation in transcribing tapes.

Council for 1955-56 are: *President*, Jack Whitehead (Wellington); *Immediate Past President*, Fred L. Bowron, A.P.S.A. (Director International Colour Circuits and Exhibits, Vice President Christchurch P.S.); *Vice President*, Geo. Chance, F.R.P.S.; *Secretary*, Mrs. Irene A. Cooper (of Waikato and Morrinsville, Editor *New Zealand Camera*, Editor *Flying Circles* for N.Z.-P.S.A. Portfolios); *Treasurer*, L. A. Thomas (Treasurer Christchurch P.S.); and N. Matheson Beaumont (President Dunedin P.S.), F. Lennard Casbolt, A.R.P.S., A.P.S.A. (Director P.S.N.Z. Permanent Collection, President Christchurch P.S.), Russell W. Cooper (Director International Exhibits and Portfolios, President Waikato P.S., N.Z. Gen. Secy. N.Z.-P.S.A. Portfolios), Frank Hinchcliff (Nelson), Dr. C. H. King (Vice President Auckland C.C.), and Kenneth A.

Newton (Director P.S.N.Z. Recorded Lectures, President Wanganui C.C.).

Newly elected Councillors are all well known in N.Z. photographic circles. Dr. H. C. King, Past President of both Waikato and Auckland, will have the full enthusiasm of his present club behind him. Russell Cooper, having handed Recorded Lectures along, will collect prints for exhibition sets for overseas, and expand his portfolio work; helping him in the South Island will be Matheson Beaumont, who will also have a great deal to do with organising 1956 Convention. Sound contributions to P.S.N.Z. can be expected from Frank Hinchcliff, Past President Nelson P.S., and from Laurie Thomas, while Ken Newton as well as looking after Recorded Lectures will continue to serve clubs in his area.

**The Convention.** Bright May skies had added to the pleasure of travellers converging on Auckland, and it was a happy gathering in the "Hall of Friendship" (Unity Hall, Queen St.), who listened to the opening speeches. His Worship the Mayor of Auckland, Mr. J. H. Luxford, C.M.G., welcomed visitors to the city, wishing us all a most successful Convention. Auckland C.C. President J. D. Murdoch, and Convention Chairman Dr. C. H. King, both spoke of their pleasure in adding to this welcome, and P.S.N.Z. President Fred L. Bowron, A.P.S.A., expressed the thanks and confidence of all present in good times ahead.

Aucklander Frank Hofman spoke for a few minutes on various prints in the 4th N.Z. National Salon, his point of view proving of great interest to everyone. This was followed by the delight of exploring the audience, finding old friends, greeting unexpected

# CONVENTION MEMBERS AT BETHEL'S BEACH



*Here:* Arthur Fow (Waikato) enjoys his Convention.



*The Track to the Beach.*



*Here:* Miss Jessie Dodd (Dunedin) waiting the opportunity.



*Left:* The surf breaking on Bethel's Beach.

*Photographs: Olaf Petersen.*

arrivals, and discovering the personalities of those who had previously been signatures on paper only, and trying to talk to 150 people at once. This interchange of friendship and ideas, which is the very essence of P.S.N.Z. and the most satisfying aspect of Conventions, went on the whole week, yet the time was far too short.

Thursday May 12 was a fair and sunny day in which to see Auckland at its best. Conventioneers were conducted around the city's focal points in parties, each with its appointed leader. The Drive along the waterfront and visits to Savage Memorial, Ellerslie Racecourse, filled the morning and brought everyone to Cornwall Park (which like several others is situated on one of Auckland's many extinct volcanoes), in time for lunch at celebrated Sorrento. Here they were joined by Council who had spent the morning in conclave.

The afternoon sun saw folks using their cameras as busily on each other as on the scenic attractions. On top Mt. Eden, where mileages to the world's largest cities are given, several groups lingered to gaze round the brightly roof-covered lesser hills of the city, and to enjoy the novelty of being able to see from one side of New Zealand to the other. Part of Auckland sits astride the narrowest neck of the North Island, where about three miles separate the Waitemata (east) and Manakau (west) Harbours.

Entries in the Wiltshire Inter-club Colour Slide Competition were screened in the evening, 228 slides from 19 clubs. Since for many years only 3 or 4 clubs entered this National Competition; the increased interest indicates that P.S.N.Z. is succeeding in encouraging inter-club activities. Judges for 1955 were: Fred L. Bowron, A.P.S.A., N. Matheson Beaumont, and Ellis Dudgeon, A.R.P.S., F.R.S.A. (Nelson); the winning entry was that of Christchurch P.S., and Champion Slide was *Mogul Arch* by R. L. Grant, Dunedin.

Sunlight set the waters of the famed Waitemata

Harbour sparkling when, on Friday morning, Convention cars embarked on vehicular ferries to cross to Devonport, and thence to the east coast bays. Each place of call had its own charm, but while Conventioneers were observing, they were being observed in turn. At Brown's Bay the appearance of such a crowd excited the curiosity of a very small child whose persistent enquiries as to, "who are they... what are they doing?" met a brief dismissal from a "couldn't be less interested" parent. "Obviously some queer religion!" All unaware, the happy P.S.N.Z. wanderers returned to Auckland round the head of the harbour and in from the north. P.S.N.Z. Annual General Meeting was held in the evening.

Saturday morning saw an influx of week-end visitors enjoying the friendly winter sunshine as the convoys took us through the city, with first halt at Cox's Creek. There, an old stone crushing plant tempted many shots into the bag before the party cruised on north, out of the city to Brigham's Creek. The area, made free for their roaming by the courtesy of the farmer, was so large that within the time it takes to change a film, the whole crowd had been swallowed. Many interesting corners, fragments, views, farm buildings and stock, invited generous use of film, and any number of good pictures should result.

Several of us had an unnerving experience on the return, however. Invited by Fred Bowron to partake of a dish of tea and suitable accessories, we accepted, and were enjoying a pleasant after-refreshment 'natter', when with startling abruptness Fred took off, scurried to his car and drove away at speed. Our happy expressions wilted, visions of dish-washing blurred our united focus, and what with Geo. Chance so loudly lamenting this fate, it was several moments before Mrs. Bowron's quiet assurance that the score had been settled could be heard. In the afternoon, despite looming clouds, a trip round the wharves proved enjoyable—to all save Council who held a business meeting.



GROUP ON MT. EDEN

Photograph: Russell W. Cooper.

Slides accepted for the 4th N.Z. National Salon were shown in the evening, with an attentive audience listening to an appraisal of each by M. Lennard of Auckland. Some of the better works encourage the hope that colour in New Zealand may be passing beyond the coloured snapshot class into a more aesthetic expression. The Champion Slide and winner of Robinson Cup was *Rock of Ages* by Mrs. Noeline Knapp, Nelson. Accepted slides of Davies Natural History Salon were next screened, Champion Slide and joint winner of Davies Memorial Trophy being *Sunlovers* by B. W. Campbell, Dunedin.

A collection taken by Geo. Chance, F.R.P.S., in and around Queenstown (Stn. Is.), venue of 1956 Convention, illustrated the beauty in store for next year, although those showing the (in famous Skippers Road may or may not have been good sales lines. His informal commentary added tremendously to the enjoyment of these colour slides.

The gentle rain of Sunday morning was sufficient to cancel the scheduled trip, but members were happy with the alternative morning programme, a U.S.A. Travelogue with colour slides taken by Louis H. Forsman (Auckland), and story told in his own inimitable style. Clearing weather in the afternoon, however, saw the be-ribboned P.S.N.Z. cars making a wide sweep through the green and rolling country south of the city. P.S.N.Z. Council held a further business meeting.

By Sunday evening the rain had returned, much less pleasant and far more determined, yet it was a capacity audience which met at Auckland Art Gallery to hear the Director, Mr. Eric Westbrook, give a lecture on "Bad Art". A pointed lesson to photographers was there to be learned. Australian readers will be interested to know that since then Mr. Westbrook has been appointed Director of Melbourne Art Gallery; a distinct loss to New Zealand is their undoubted gain.



Members of N.Z. Ballet Company.

A showery Monday in no way dismayed our people, the morning being spent variously with visits to city studios and factories, much rushing back with three-penny bits to voracious parking meters, and viewing the 9th N.Z. International Salon on exhibition in a large city store. Organised for P.S.N.Z. by Rotorua P.S., this had previously been exhibited in Rotorua and Hamilton; Salon Director was Alan D. Warren (Rotorua), the Panel of Selectors Jack Bedford, A.R.P.S. (Taumaranui), Alan Gordon, A.R.P.S. (Gisborne), and Harold A. Larsen, A.R.P.S., A.P.S.A. The discussion of a number of outstanding prints by L. M. Beck (Auckland) was heard with much appreciation.

Members of the New Zealand Ballet Company made Monday afternoon memorable, when their patience in the face of a four or five deep encircling bank of cameras was only equalled by the delight of the photographers and the amount of film used. Afternoon tea by favour of the good work of Mrs. Doreen Hoggard and Mrs. D. Howard was an appreciated surprise. And one group made merry over the story of how Geo. Chance came to buy a camera. "I went into a shop in Lucerne", he began seriously, "to buy a film. But there were two very pretty girls..." A humorous side-glance at the camera, a shrug of the Chance shoulders completed the tale.

The two films screened on Monday evening back in the "House of Friendship" once more, provided excellent fare. Both were by John Lesnie (Auckland) and both featured mountains, but whereas the Ascent of Mt. Aspiring (Stn. Is.) was a calm story of a determined climb, the documentary of the 1954 eruptions of Mt. Ngauruhoe (central Nth. Is.) was thrilling and awesome. The height of the lava flows was well illustrated by the tiny figure of a man walking along the face, and the heat by the sight of a pot of eggs merrily boiling away in its lava bed. To watch great hotel-size masses of molten rock come bounding and smashing down the slopes was almost as unnerving as to stand on the crater's very lip whilst eruptions burst thousands of feet high. Incidentally, Mr. Lesnie says there's a perfectly good lens up there—if anyone wishes to recover same.

Following these, the prints not accepted for the 4th National Salon were displayed while F. Lennard Casbolt, A.R.P.S., A.P.S.A., gave a rapid commentary on each. While this was probably an unorthodox proceeding, Conventioners were glad to have the opportunity of comparing both sets.

Generally accepted as the day of days, Tuesday gave us happy skies and the trip to Bethel's Beach, west coast. Undeterred by horrid tales of broken axles, etc., some drove along the beach to the luncheon rendezvous in a few minutes and had spent a blithesome two hours exposing quantities of film before the walking party arrived. However, despite their rugged tramp over sand dunes and across bush ridges, the latter were just as merry and enjoyed the day every bit as much.

And while all these masterpieces were being taken, and all this lunch was being eaten, where were Convention Organiser Mannie Robinson and P.S.N.Z. Secretary? Delayed getting a Convention programme through Customs, we followed hard on the trail, and I mean hard. A long breath-stealing trudge over the dunes following footprints, which marched into the bush and dissolved, left us with no inspiration but to skirt a lake, which stretched incredibly longer the farther we tramped, and to range bush-clad heights which, though perpendicular as we climbed up, positively leaned forward as we came down. All this, but no breath, no Convention, no beach, no lunch, and only P.S.N.Z. to chaperone us—and when after four and a half hours we tottered (correction, I tottered,

Mannie walked) back to the starting point, we were met with the intelligence that a ten minute walk along the beach would have done. Nevertheless it was a good day.

An outstanding programme was given in the evening. First we saw the colour film *Quality in Photographic Lenses* from Messrs. Kodak Ltd., and then the presentation of the Royal P.S. contribution—60 colour slides by ten eminent English photographers, with a recorded commentary by Percy Harris, F.R.P.S., F.P.S.A. This was most welcome as, until then, very little English colour work had been seen in this country. Following on this was a fun-maker item, 1955 *Convention Candid's*, when members saw themselves on monochrome slides from shots taken on the opening night by Miss Kay L. Cooper; projectionist and quipmaster was Russell W. Cooper.

Whilst the animals in the Auckland Zoo enjoyed looking through the bars at the odd beings called photographers, the latter enjoyed brilliant sunshine and an interesting Wednesday morning. A definite highlight was the special appearance of the rarely seen Kiwi; leaning on his beak he peered shyly at us and was glad to be picked up to snuggle into a friendly collar. Despite a few untoward incidents—the squeal of an outraged elephant upon being mistakenly addressed as Mrs. Cooper, the concerted dash when the lion's roar fooled folks into thinking Ted Driver was calling us together, another case of mistaken identity when a bird who constantly makes a noise like an emptying drainpipe was taken to be Steve Rumsey (Auckland). All Conventioneers being easily identifiable by the blue, gold, and red P.S.N.Z. ribbons, were allowed to escape. Most photographed exhibit was a bird of checked plumage, a Rana (family *Cernus*, habitat Conventions), captured on a stone stairway elegantly draped with Autumn leaves.

A number of print Exhibitions were displayed in the "House of Friendship" during the week, creating great

interest. The standard attained in the 4th N.Z. National Salon was high, equal to the 9th International, and the increase in the number of prints submitted reflects the growing appreciation of the honour of having prints hung. Champion print and winner of the Maadi (Kiwi) Cup was *Composition with Cactus* by Frank Hofman. Prints accepted for Davies Natural History Salon were fine examples, Champion Print, and joint winner of Davies Memorial Trophy being *Whitehead at Nest* by G. H. Moon, Auckland.

Thirty prints comprising the P.S.A. International Exhibit attracted favourable notice; the Kodak collection *100 Years of Photography* drew much attention, whilst in popular and constant demand were about 120 prints belonging to four Circles of N.Z.-American P.S.A. International Portfolios. As previously mentioned, the unaccepted National Salon prints were briefly shown.

New Zealand members of P.S.A. who met in Auckland were: N. Matheson Beaumont; Fred L. Bowron, A.P.S.A.; F. Lennard Casbolt, A.R.P.S., A.P.S.A.; Geo. Chance, F.R.P.S.; Irene A. Cooper; Ray L. Cooper; Rana M. Cooper; Russell W. Cooper; John T. Gibson (Stratford C.C.); Lionel Gillman (Wanganui); Harold A. Larsen, A.R.P.S., A.P.S.A.; C. C. Smith (Waikato); Miss Maisie Smith (North Otago); Miss D. M. Thomas (Christchurch); Laurie Thomas; Alan D. Warren; Mrs. S. C. Webber (Secretary, Nelson P.S.); R. G. Withers (Waikato); and Ronald D. Woolf (Wellington).

P.S.A. Portfolians who enjoyed the opportunity to get together were: Mesdames S. C. Webber, Irene Cooper, Misses Rana (Secy. Circle 5) and Kay Cooper; and Horry Astle, Russell Cooper, Stan James, Harold Larsen, C. Smith, Bob Withers—all from Waikato P.S.; Matheson Beaumont, Geo. Chance, Len Casbolt (Secy. Circle 1), Frank Hinchcliff, Alan Warren (Secy. Circle 4), Ken Newton; Claud Brash, Phil Herbert, Olaf Peterson and Steve Rumsey—all of Auckland; Erland Tait, Jack Whitehead and Ron Woolf from Wellington. The 1st. P.S.N.Z.-P.S.A. International Colour Circuit mustered 9 of its 10 N.Z. members; Matheson Beaumont, Fred Bowron, Len Casbolt, Russell Cooper, Harold Larsen, John Gibson, Laurie Thomas, and the two Aucklanders Ted Driver and Ron Beaton.

Geo. Chance, Vice-President, P.S.N.Z.

Photograph: Kay L. Cooper



Fred L. Bowron, A.P.S.A., Immediate Past President.

Photograph: Olaf Petersen.





The last evening, May 18, was packed with entertainment. His *Soliloquy on Photography* by Keast Burke, A.R.P.S., A.P.S.A., Australia, (this was recorded, with monochrome slide illustrations), was popularly received, while the P.S.A. Lecture *Abstractions* (similarly illustrated) by Sewell Peaslee Wright, F.P.S.A., F.R.P.S., stimulated much interested discussion.

A danger in a small country is smallness of vision, but in presenting pictures and ideas on photography from overseas P.S.N.Z. is reducing this possibility and contributing something of real value to New Zealand. Within the country this is happening also, small and out of the way clubs are no longer isolated, as they can see work done by other New Zealanders, as well as all that comes from overseas; and also have print and slide sets evaluated by P.S.N.Z. judges in other centres. At the 1955 Convention this broadening effect was noticeable, in that eminent photographers belonging to several differing schools of thought were heard. New Zealanders, however, can be assured that our photography is sound; we do not lag behind any but the extremists overseas, and in this respect distance from the scene of conflict is to our advantage; we can quietly watch, and eventually select the best, and only that which is sincere, in modern trends.



Barry G. Wyld, 1955 Colour Champion.

Photograph: Russell W. Cooper.

Selection of the traditional Colour Champion was a lighter interlude. Previous winners, Len Casbolt for gay headwear in 1952, Russell Cooper for dizzy waistcoat 1953, Russell Knapp (Nelson) for riotously hued sox 1954, were all present. However, the vivid contemporary pattern on the waistcoat of this year's contender, Barry G. Wyld (Waikato), won instant and loud acclaim, and he was duly pronounced 1955 Colour Champion.

Auckland President J. D. Murdoch, who had been an excellent M.C. right through, Dr. C. H. King, and Mannie Robinson, expressed in their speeches the great pleasure they had felt in meeting so many



Two Kiwis: Russell Cooper and friend.

Photograph: Dr. C. H. King.

visitors from other clubs, and regret that a wonderful week was ending; they had cordially invited all visitors to the city to attend their club. On behalf of, and for her assistance to Convention Committee, Dr. King made a presentation to P.S.N.Z. Secretary, who was surprised but nevertheless delighted with their kindness. Mannie Robinson made a ceremony of handing over the "House of Friendship" banner to Matheson Beaumont, President of Dunedin, organising club for 1956 Convention.

P.S.N.Z. Trophies, Wiltshire Inter-club Cup, Robinson and Kiwi Cups, were presented by Mrs. Kathleen Bowron of Christchurch. Since he had held it for the whole of the previous year, joint winner of the Davies Memorial Trophy G. H. Moon asked that it go immediately to B. W. Campbell for this year.

Fred L. Bowron, A.P.S.A., again thanked his co-workers during the year; he spoke the minds of all present in giving special thanks to 1955 Convention Committee for their splendid work, and to projectionists Louis H. Forsman and Rodney A. Hoggard. He then invited Jack Whitehead to take the Chair. Duly installed as P.S.N.Z. President for the forthcoming term, Jack Whitehead briefly mentioned the great amount that had already been achieved by P.S.N.Z. and affirmed his faith in its continued progress, and his was the pleasure of presenting a cake to Geo. Chance whose birthday fell during the week. George, who ridiculously claims to be about twenty-five years older than anyone will believe, replied suitably, ceremoniously cutting the cake so that pieces could be passed around.

In this atmosphere of cheer the Convention closed, but did not die. The good fellowship which is the hallmark of Conventions and more particularly of P.S.N.Z. was carried back to clubs in widely separated centres and will continue to flourish throughout the year, and to show itself in all inter-club, national and international activities. Building its strength on these strong ties of personal friendships, P.S.N.Z. cannot falter.

# Notes from the Magazines

## TRAINING MEDICAL PHOTOGRAPHERS

by Wendy Hall

*United Kingdom Information Service*

Medical photography has assumed increasing importance in recent years in the treatment of disease, in the teaching of medicine and surgery, and in research. To train students in this specialised branch of photography, the London School of Medical Photography was established in 1952. It is one of the first schools in the world to offer a comprehensive course of training in medical photography. It is also unique in its lack of premises, or of teaching staff in the sense usually associated with a school.

Before the London School was set up, medical photographers were generally trained in the photographic department of a hospital, prior to them taking the qualifying examination of the Institute of British Photographers, which is not itself a teaching body.

### Individual Enterprise

It had, however, become clear that no single hospital could give the student the breadth of experience needed, either to get through the examination, or to qualify himself for a wide range of posts. Norman K. Harrison, head of the department of Medical Photography at St. Bartholomew's Hospital, London, and now Secretary of the School, enlisted the aid of other medical photographers and they drew up a curriculum which would give students the opportunity of studying several different types of medical photography, by working for short periods at eight different hospitals and medical institutes. This was agreed by the eight bodies concerned, and by the heads of the respective departments of photography, who now form the Council of the School.

The School, as it now exists, is an interesting example of individual enterprise within a public framework. The funds necessary to launch it were provided by the eight heads of departments of photography as private individuals. The School does not come under the jurisdiction of the Ministry of Health or of the University of London, although it serves the ends of both. It is simply the creation of eight men who believed it to be not only necessary, but valuable.

The course lasts four terms, and no student is admitted unless he has passed the intermediate examination of the Institute of British Photographers, since the School of Medical Photography does not teach photography as such but only the application of photographic techniques to medical subjects. All students spend their first month in the Department of Medical Photography at St. Bartholomew's Hospital under Mr. Harrison, and return to him from time to time for revision and further training.

### Practical Training

The time is then divided between St. Bartholomew's, Guy's and St. Mary's, all general hospitals; the Middlesex, a general hospital where students are able to specialise in colour photography; the Institute of Ophthalmology, the Hospital for Sick Children, the Royal National Orthopaedic Hospital and the Imperial Cancer Research Fund Department at the Royal College of Surgeons. The length of time spent at each varies. Six weeks at the Institute of Ophthalmology is thought to give sufficient experience of eye photo-

graphy; but twelve weeks at the Hospital for Sick Children is needed to train students in photographing a wide range of child subjects.

At each hospital or institute, students are attached to the department of medical photography, and are trained by its head. Training is essentially practical, as students take part in the work of the department, and the time which the head gives to instructing them is compensated in part by the contribution they can themselves make, since photography departments are generally overloaded with work.

Given the fact that there are no premises, nor teachers in a formal sense, it is impossible for the School to take on a large number of pupils. Since the courses were launched, numbers have ranged from one to two per session. Six is thought to be the maximum manageable number.

### Specialised Courses

The School does, however, arrange shorter and specialised courses, lasting from four to eight weeks, for qualified medical photographers who wish to gain additional experience in a single branch of the work. If, for instance, an Indian wished to get specialised training in the photography of skin diseases, it would be arranged for him to spend a period at St. Mary's Hospital, where all students of the School receive their training in this aspect of medical photography. Already the School has had one student from Ceylon, and has received many inquiries from other parts of the British Commonwealth.

The contribution made by these photographers to medical science passes more or less unnoticed by the lay public. Only those patients who have suffered from diseases with markedly visible symptoms know how much doctors have been helped by the possession of a permanent and absolutely accurate record of their progress. Some patients may be photographed every three months for as long as six or seven years.

In the teaching of medicine and surgery the value of the use of lantern slides, cine films and film strips which illustrate photographically actual cases and operations is obvious, and in research the photographic record, whether of a germ culture or a patient, provides that unfailing memory which leaves no doubt in the mind of the research scientist or those who take his work on from him.

### THE GUM BICHROMATE PROCESS

Requests continue to be received periodically for details of the above-mentioned process, which is one of the older printing methods of which brief descriptions continue to appear from time to time in photographic journals. In very abridged form, the process is this: Paper is coated with a 50 per cent solution of ordinary gum arabic, to which has been added one part of concentrated bichromate solution, plus water-colour pigment as required. Exposure is accomplished outdoors, in the shade, and the print is developed with the aid of cold water.

Strangely enough for a full account of the method one is obliged to go back to very early text books. A detailed account of the process with full working instructions is contained in the *British Journal Photographic Almanac*, 1904, page 700.



# Review of Contest Entries

NUMBER OF ENTRIES	98
(A/S 15, B/S 21, A/O 28, B/O 34.)	
NUMBER OF COMPETITORS	46
NUMBER OF NEW COMPETITORS	6
NUMBER OF PRIZE AWARDS	26

**NOTES:** The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules last appeared on page 307 of the May 1955, issue. The List of Set Subjects appears on page 458 of this issue.

**C.A.A., Willoughby.**—Of your two entries "Sinking Sun" offers the best possibilities with its attractive lighting and full scale of print tones. However, the dark area of unrelieved sea and shore on the left appear superfluous to the arrangement and we would suggest at next printing, as an improved version, trims of 3" from the left and 1" from the right, thus converting the print to a vertical format. In the other print, some accessory interest is provided by the distant boatsheds and it is unfortunate, therefore, that these are partially obscured by the trunk of the tree. This is a point that is worth watching for at the time of taking a picture; nothing can be done to correct such a fault once the shutter has been released.

**J.F.A., Sth. Camberwell.**—Faithfully rendered sunshine gives your "Side Window" the air of a typical summer's afternoon; apart from its mood, however, we feel that there is little of interest in the print. On the other hand this is the type of setting that makes a perfect framework in which to place some strong accessory interest which should be strong enough to provide a reason for taking the picture. The absence of modelling in the highlight memorial itself is a weakness in the other print; in printing such a subject as this, first consideration should be given to delineating the principal centre of interest. Although a longer exposure in printing would perhaps result in the loss of some background detail, the improvement to the tonal values on the masonry would be well worth this sacrifice.

**B.A.A., Scane.**—Both of your prints seem to suffer from a preponderance of somewhat uninteresting heavy foreground masses. In the open landscape subject, the main interest is confined to an area about 3" high by 5" wide at the top left; we can see little reason for the inclusion of the remainder of the print. The same can be said to some extent for "At Dusk" where the interest is centered upon the left-hand tree and the light coming through from behind. A picture taken at this spot at the same time of the day, but closer to the tree, might result in a more attractive study.

**W.B.A., Ryde.**—Your single entry in the set subject gained HC for its success as an example of outdoor night photography. Pictorially, the arrangement has its shortcomings; even such an inanimate object as a statue implies movement in the direction in which it is facing; surely more space should have been included on the right-hand side for that reason. Technical requirements seem to have been very well fulfilled throughout.

**S.G.A., Toowoomba.**—As a matter of technical interest it is gratifying to see that you have been able to make such a good print from your original Kodachrome transparency of the Royal Tour illuminations. Regarding the subject itself, we can only say that the occasion mentioned brought forward a great number of extremely novel and interesting prints. Your example, coming in the wake of such a flood of good prints, was placed in a weak position with the judges.

**K.L.A., Paddington.**—Congratulations upon gaining the major award in the open section with your "Drays". The attractions in this print seem to be, firstly its very strong impact, no doubt due to the feeling of accentuated sunshine brought about by the back lighting; secondly, a strong impression of a third dimension; and, in addition, the carefully chosen viewpoint that brings about an interesting repetition of the main theme. Your portrait study gained HC for general conception, but we are not usually inclined to favour portraits in macrograph size; such exaggerated dimensions are usually seen as displaying hair-sharp technique which brings out every blemish. Softening definition to hide such defects only results in a noticeable loss of technical quality and a weakening of the general idea anyway.

**P.E.A., Paddington.**—Both of your prints gained HC, "Countryside" for its technical quality and sunny mood, and "Standover Man" because you have successfully carried out the desired montage technique. Yet neither print is quite satisfying from a pictorial point of view; the former lacks a definite centre of interest although the central tree would appear to be intended as such—while the face in the latter print is rather too dominant over its surroundings.

**K.F.B., Ryde.**—A major award and two HCs is a commendable result which carries our hearty congratulations. Of these three set subject entries, "Steps" is an attempt to discover some unexploited angle of that much photographed edifice the Public Library, and in this respect is quite a success. "Sandman Called" also shows imaginative approach and the print conveys an idea singularly in keeping with the title. In this case the interest provided by the angular playground accessories, whilst being essential to the general theme of the picture, introduces a noted geometrical formality hardly in keeping with the mood of the arrangement. Your city laneway scene is a successful technical print, but one which needs an harmonious human figure to provide added interest.

**E.H.B., Rosanna.**—Congratulations upon gaining a prize award with "Shadowsplay" in the open section. Try masking off 1" from the left-hand side and bottom, and 2" from the right of the print—we are inclined to think this simplified version would be an improvement.

**R.B., Morningside.**—Welcome to the contest and full marks for gaining a prize award and HC at first appearance, both prints being of good technical quality. In the prizewinner, it was the twisted shapes of the tree trunks that appealed to the judges; rather too much has been included, however. In the other print you have applied an appropriate exposure to bring out the best points of a difficult arrangement taken against the light. A weakness in this subject is the camera-conscious pose of the two youngsters.

**L.H.C., Hamilton.**—Your remittance covering returned postage is acknowledged with thanks; the receipt will be included at the time of returning prints. Neither of your prints gained recognition in the set subject contest although both show imagination. Perhaps it is the off-vertical effect more than anything, that contributes adversely towards the print entitled "Nightmare"; the whole arrangement gives the im-

pression of slipping sideways. In spite of the pleasing idea seen in "Moonbeams" the general result of this print is too sombre, the dark masses having obscured much of the accessory interest.

*R.C., Carrum.*—Welcome to the contest and congratulations on gaining recognition with four out of your six entries, which is a very commendable start. In prints such as yours, where the technical quality is generally speaking above reproach, the full scale of tones in the print always attracts the attention of the judges. In your case it seems that future improvement lies along the lines of choice and placement of subject matter. A careful study of the portfolios appearing from time to time in the *A.P.-R.* should help very much in this respect. In the prizewinning print amongst your current entries rather too much has been included; the foreground almost makes a picture in itself and this strongly highlight area competes with the distant sea. The long line of gulls divides the print into two parts. "Seascape" gives the impression of a stormy mood, but the presence of heavy shadows inclines one to the feeling that the flatness is a defect of printing rather than an actual feature of the scene. "Bridge Pattern" is very attractive in its way but lacks accessory interest to balance the single line of highlight fencing; the small area of mid tone inside the dark mass is not sufficiently interesting to be of much assistance. The print of the telephone booth is a good piece of technical work as its HC award indicates. In the absence of any human element it is doubtful if the subject rises far above the status of an illustration. Human interest is needed again in the subway subject; interesting geometrical shapes brought about by the play of light and shade are commendable academically, but unlikely to find many supporters in the average audience. The remaining subject does not seem to have offered much from which to make a satisfactory composition.

*R.S.C., Temora.*—Technical quality and dramatic effect are the highlights of your prizewinner "Night Shunter" which is entirely pleasing with the exception of the jagged white line apparently caused by a moving lamp. It would be better to remove this entirely in any future version by after-treatment.

*R.F.C., Sth. Hurstville.*—Of your two current entries we prefer "On Argyle Steps" which is an unusual approach to the set theme of outdoors at night. The extremely long exposure of 1½ minutes must have been somewhat of an ordeal for the model; it is no wonder that her head shows slight movement! The print of the memorial was apparently taken on a rainy day under a heavy overcast sky; it is difficult to understand the purpose of using the orange filter under these circumstances. Both prints are interesting, though not quite up to award-winning standard.

*E.C.G., McCrae.*—HC was gained by "The Jet Age" because it is a well rendered study of an unusual cloud formation and novel in conception. Your other print is a successful exposure in the set theme, but the subject matter is really of record interest only.

*E.B.C., Trundle.*—A prize was awarded to "Evening Reflections", in which the use of a green filter at the sunset hour has been productive of an unusual pseudo-infrared effect that is quite pleasing. On the other hand, when this filter was used with back-lighting to make the print entitled "Evening Light", the over-correction of the high-lit green grass introduced heavy contrasts of light and shade that detract from the balance of the print's tonal range. The pictorial arrangement seen in the last-mentioned is quite interesting.

*H.C.D., Temora.*—"While the Billy Boils" gained the major award in the set subject. Congratulations on this result and also on gaining HC with your other entry. The camping photograph has been well handled

and the few minor defects we have noticed are well outweighed by the good points of the arrangement. The HC winner is a silhouette of considerable merit; even the power wires which cut diagonally across the steeple of the church play their part in the composition: This print should really have been entered in the June set contest.

*J.D., Mildura.*—Once again one of your prints of cut-out silhouettes against a background of fireworks has gained recognition. Congratulations upon conceiving so ingenious and so successful an idea but if you have any more examples you would be well advised to keep them in store for the future—personally we would be disinclined to press good fortune too far.

*F.L.E., Narromine.*—Your prizewinner in the open section is a dramatic subject of which you appear to have made a very presentable print. Since mood is the motif in this landscape we would be in favour of trims of ½" from either side with the object of increasing the impact of the two opposing trees. In a print trimmed on these lines the eye would be compelled to follow straight through into the distance without any tendency to wander horizontally, as at present. Of the two Bramley Lane pictures we prefer "Winter's Night" because it emphasises the figure as the main centre of interest. Exposure has been well handled in both instances, but the subject matter does not lend itself very well to pictorial arrangement from the viewpoint chosen.

*J.F., Goulburn.*—You are to be commended upon your imaginative approach which has been apparent in all the prints so far submitted to this contest. The current pair in the set theme are an attempt at simplification of subject matter, and the use of flash outdoors has helped considerably in that respect. Alas, the results in this case do not appear to have made the desired impression on our judges.

*K.A.F., Croydon Park.*—In purely documentary vein, your print of the mud-larks is well worthy of its HC award. Happily enough, your trimming of the print for the contest is almost exactly that chosen by the editorial staff for a reproduction of this subject as an illustration of your trip to Gloucester.

*L.G.H., Cannon Hill.*—In a print such as your prizewinner, which has definite potentialities for exhibition in the future, it is unwise to choose a title based upon some transitory current topic. There is always a chance that such an implication as this one will go 'over the heads' of your audience. In any case, this title is too long. The subject of the print is one of those simple arrangements that sometimes make up into thought-provoking pictures. Endurance is a good test of any composition; with this print the longer one looks at it, the better one likes it.

*W.H., Kingsgrove.*—All three of your prints are interesting in respect to subject matter, and the results of your outdoor photography at night are quite successful. In the prints themselves the technique leaves much to be desired. The lack of sparkle here is surely due to faulty processing. Experience has proved over and over again that snappy pictures of full tonal scale are assured to those who adhere strictly to time and temperature recommendations when enlarging the print.

*F.H., Malanda.*—Novelty of theme and favourable arrangement gained a prize award for your study of exotic flowers. Weaknesses are the somewhat overdone highlights in the blooms themselves and the rather intrusive background of foliage. Your other print includes a considerable amount of interesting material—far too much in fact. With all those windswept trees offering possibilities of pictorial merit you should have very little difficulty in finding a simpler and more unified arrangement.

*J.K.J., Killara.*—Once again congratulations upon gaining two prize awards and HC with your three prints; both entries in the set subject have been handled very well as to view point and technical details. The remaining print is one we would consider to be a well-handled record picture, rather than an example of pictorial photography.

*M.J., Killara.*—Your prizewinner in the open section has assisted this month in maintaining the prestige of 'No. 10'. Aply named, "The Scroll" is a study in curves, and your superior print quality has given the subject a richness of tone which makes the most of the carefully placed lighting accents.

*W.A.J., Canberra.*—Glad to hear from you again. Geometrical shapes are the chief feature of your prize-winning entry and the result is most attractive. It is usual in such cases, however, for this class of subject to receive stronger treatment—your print loses much of its interesting detail when viewed from a distance. Your set subject entry is a successful example of night photography but, coming as it does so long after the conclusion of the Royal Tour photographic activities, it can hardly be expected to arouse much enthusiasm.

*M.D.K., Panchboul.*—Welcome to the contest. HC has been awarded to "Dawn" in recognition of technical adequacy, and we trust this mention will encourage you towards further progress. Portraits such as this are seldom favoured outside the family circle. Watch out for a portfolio of home portrait studies to be published shortly in this journal. In it you will find many ideas for this popular branch of photography.

*R.M.K., Panchboul.*—It was the idea behind the picture that earned the prize award for "The Discus Thrower"; we would have preferred however to see the lighting effects produced photographically rather than by all that somewhat obvious handwork.

*F.K., Fremantle.*—Your prizewinner in the open section is an extremely simple arrangement based on commonplace material; yet the resulting picture has the elements of an interesting subject, but one which remains purely a pattern study because the general flatness of tonal range has deprived the print of all texture. Your Luna Park print gained HC for technical success as an example of night photography out of doors.

*B.J.K., Mildura.*—The success of your prize-winning "Night Pattern" is due to your modern treatment of a very modern subject, and the resulting print is satisfying both technically and pictorially. Of the remaining two prints in the set subject we prefer "Deserted"—in the other the lighting of the figure is somewhat obvious. Your print of the vineyard is also most unusual, but we cannot see that the subject offered any great possibility of success without the support of human interest as an accessory in the distance.

*F.R.L., Riccarton.*—Your landscape gained HC award for its quiet mood. Pictorial arrangement is not perhaps all that could be desired in the print, but one cannot help feeling that this must be a lovely countryside in which one would be pleased to roam with a camera. "Kerbside Critic" is a typical example of candid photography and one in which you have made the most of your subject. An arrangement with a more obvious story-telling interest would be better received.

*T.S.L., Parramatta.*—You would do well to use a much smaller aperture for your flower study. Depth of focus is very shallow at the stop and distance used in the present two cases. Your landscape print, if it is intended to be a cloud study as indicated by the title, does not need such a lot of heavy uninteresting foreground; the merest line of horizon is all that is needed

to give the clouds the necessary perspective. We prefer the print on the rougher surface; enlargements on glossy paper as a rule call for extreme sharpness of definition and complete freedom from graininess in the negative.

*G.H.M., Mildura.*—Your silhouette print is one which would have seen better favour in the set subject for June; as an open subject entry in the current contest it is somewhat outclassed.

*M.J.M., Mildura.*—As an impression of afternoon sunshine, your "Sunlit Sails" gained HC. Trims of an inch or so at right hand side and base of the print should result in a more self-contained version; at the time of any future printing the slight slope of the horizon line should be corrected.

*J.P.M., Hamilton.*—Welcome to the contest and congratulations on attaining award status in the set theme at first appearance. Your print is novel in respect to lighting and subject matter and shows promise of interesting treatments to come. We shall look forward to your next submission.

*D.G.M., Melbourne.*—We are pleased to see you again represented in the contest with an interesting print that seems to indicate a serious approach to the art. The contest rules and list of set subjects appeared on page 307 of the May issue; you should have no trouble in obtaining a copy in Melbourne, but should there be any difficulty in this respect please order direct.

*T.M., Edmonton.*—Insufficient depth of focus is often a handicap in taking such close-up picture as your "Make Way Please". Presumably, you have used the smallest aperture provided on your reflex camera and focused on the head of the frog, thereby obtaining the best possible result with your equipment. The prize award marks our approval of this technique.

*N.O., Cardiff.*—Your HC winner is a successful contribution to the set subject as regards night photography technique, and the subject is also well composed. Apart from this, there is nothing of unusual interest in the scene. In the open section your print shows a well posed subject, but the arrangement lacks accessory interest needed to balance up the left-hand side. Trims at top and foot of the print to change the shape to horizontal format would make this deficiency less obvious.

*L.G.O., Hamilton.*—Welcome to the contest. Your entry in the set subject shows imagination and a genuine attempt to present something a little different to the usual street scene at night. Strong highlights are so eye-catching that it is always better to keep any strongly lighted areas away from the margins of the print. Human interest along the pathway would have been a great help.

*R.R., Measure Pond.*—Both of your sunny outdoor prints of children gained HC. Weaknesses are, on the one hand, the absence of accessory interest to the left side of the print; on the other hand, overcrowding of the same region, with all the figures walking out of the picture.

*M.A.S., Toorak.*—Your print of the Royal Tour illuminations gained a prize award for technique and general interest. Neither of the two other entries in the set subject are very impressive; both are somewhat burnt out in the highlights. "Banking for the Turn" is sunny, but a subject of record interest only, in the absence of any composition. The sunset has a certain charm in the silhouetted shapes seen against the light water; very drastic trims are indicated to bring this region into full prominence.



# Editorial Notes

## PRIZE LIST FOR JULY CLASS "A"—SET SUBJECT

- First "While the Billy Boils", H. C. Devine.  
Second "The Canyon", J. K. Jackson.  
Third "Illuminated Entrance", M. A. Stratton.  
(Equal) "Fiery Portals", J. K. Jackson.  
Highly Commended; W. B. Allen; W. A. Jessop;  
N. Ozolins.

## CLASS "B"—SET SUBJECT

- First "The Spectators", J. Dickson.  
(Equal) "Town Hall", K. M. Walker.  
Second "Night Shunter", R. S. Cooper.  
(Equal) "Steps", K. F. Bailey.  
Third "Lighting", J. P. Minehan.\*  
(Equal) "Night Pattern", B. Kozlowski.  
Highly Commended; B. Kozlowski; K. F. Bailey (2);  
R. Casey (2); F. Kos.

## CLASS "A"—OPEN SUBJECT

- First "Drays", K. L. Aston.  
Second "Tony Boy", R. Ritter.  
Third "Subway Exit", W. A. Jessop.  
Third "Shadowplay", E. H. Baxter.  
(Equal) "Passing Shower", F. L. Elrington.  
"The Scroll", Muriel Jackson.  
Highly Commended; Patricia Aston (2); E. G.  
Cubbins; H. C. Devine; J. K. Jackson; F. R. Lamb;  
R. Ritter (2).

## CLASS "B"—OPEN SUBJECT

- First "Watch my beat, please", L. G. Hall.  
Second "The Discus Thrower", R. Kefford.  
(Equal) "Turn of the Tide", J. E. Vautier.  
Third "Their Axes Rang in the Woodlands",  
Pat Whyte.  
(Equal) "Tranquility", R. Bowie.\*  
"The Sandbank", R. Casey.\*  
"Nature's Design", F. Kos.  
"Departing Glory", F. Hollingsworth.  
"Make Way Please", T. Murray.  
"Evening Reflections", E. B. Curr.  
Highly Commended; R. Bowie\*; R. Casey\*; K. A.  
Fox; Margaret Kefford\*; B. Kozlowski; Meryl J.  
Mansell; J. E. Vautier (2); K. H. Westgate.

\* Denotes new Competitors.

## WELCOME TO SIX NEW COMPETITORS

A hearty welcome is extended to six new competitors: M.K. (Punchbowl, N.S.W.); R.B. (Murrumbidgee, N.S.W.); L.G.O. (Hamilton, Vic.); J.P.M. (Hamilton, Vic.); D.G.M. (Melbourne, Vic.); R.C. (Carrum).

## CAPTIONS AND TECHNICAL DATA

Cover illustration:

**Ah Mee, Geo. Windle.** First (Equal), Class B, Open for February, Exp. 1/10 sec., f/11, Super-XX.

*Children in Action and Repose*—Pages 415-424:

**Oompah, R. Ritter.**—Second, Class A, Open for July, 1954, Exp. 1/100 sec., f/8, Super-XX, reflex, yellow filter.

**Fiddle-Sticks, Airlie Wilson.**—First (Equal), Class B, Set for October, 1954. Exp. 1/25 sec., f/6.3, Super-XX, reflex.

**Young Artist, D. Featherston.**—Second (Equal), Class A, Set for October, 1954. Exp. 1/25 sec., f/5.6, Super-XX, reflex.

**Bedtime, A. J. Anderson.**—Third (Equal), Class A, Set for March, 1951. Exp. 1/25 sec., f/4.5, Super-XX, reflex.

**Winter Weather, A. K. Dietrich.**—Second, Class B, Open for November, 1952. Exp. 1/25 sec., f/4, Super-XX, reflex.

**In the Corn Patch, G. Scheding.**—First, Class A, Set for folding, October, 1954. Exp. 1/100 sec., f/8, Super-XX.

**The Kid Next Door, L. E. Huff.**—Second, Class B, Set for October, 1954. Exp. 1/100 sec., f/8, Super-XX, reflex.

**Stealing a Kiss, J. M. Hunt.**—Third (Equal), Class B, Open in a previous contest. Exp. 1/200 sec., f/5.6, Super-XX, folding, light-yellow filter.

**Outdoor Girl, Kiki Matheus.**—Third, Class A, Set for October, 1954. Exp. 1/100 sec., f/8, Super-XX, reflex, yellow filter.

**A Quiet Devil, R. Ritter.**—Third (Equal), Class A, Open for June, 1954. Exp. open flash, f/16, Super-XX, reflex.

## KODAK FLASH DATA BOOK

### Correction (Page 379, June issue)

The Guide Number for Kodak Royal Pan in respect of the G.E.C. No. 22 and PF60 lamps should read 440, and not 400, as printed in the table.

## Review of Contest Entries

### Continued

**J.E.V., Brisbane.**—Dramatic effect of the late afternoon sun earned a prize award for "Turn of the Tide", although the interest is too scattered horizontally for best pictorial arrangement. Both of your child studies earned HC, mainly for the lighting and pose. The remaining print is chiefly of record interest.

**K.M.W., Hamilton.**—In spite of its many weaknesses in respect to pictorial arrangement, your "Town Hall" gained a prize award because it conveyed the unusual idea of active 'reality' in a night photography theme. On the other hand, the church picture is too static, especially since at least one third of the print on the right-hand side is black and devoid of all detail. The streak of light caused by a passing motor is disturbing, whereas in the other print the inclusion of such a line of light actually helped the feeling of action.

**K.H.W., Strathfield.**—HC award for your darkroom print which is a subject dear to the hearts of all photographers yet one of which few of us would think of taking a picture. We would be inclined to remove 2" at the right-hand side, thus trimming away the intrusive clock which seems to draw the eye out of the main picture area. Flatness of lighting is a fault with all of your remaining four prints. This would seem to be due to a weakness of printing technique.

**P.W., Wentworth.**—Your prizewinner is one of those fragmentary landscapes that sometimes gain recognition through sheer simplicity of subject matter. With very little to work upon, you have achieved in this print an impression of airiness and mood. The print in the set subject shows a pleasing lighting on the building which is not, however, sufficiently interesting to make an unusual picture.

# The Photographic Societies

## PHOTOGRAPHIC SOCIETY OF VICTORIA

Entertainment and instruction were very happily combined at the last two meetings of the Society. On May 13, before an attendance of some 80 members and visitors, Mr. Max Knobel screened a selection of his magnificent Kodachrome films of his native land, Switzerland, depicting facets of the life and scenery of that most beautiful and interesting country. The films were noteworthy for their technical and artistic merit as well as for their scenic and educational value. From the purely photographic aspect many of the shots provided inspiration in colour composition and selection of viewpoint that could be of great benefit to colour workers generally.

On May 2, Mr. Jack Cato addressed a goodly gathering of members and visitors under the title "Cabbages and Kings". Taking advantage of the wide scope provided by such a heading, he discoursed on photography in general, highlighted by points drawn from his own experience; but through it all conveyed to members some sound instruction on approach and methods that could prove very valuable to them in their pictorial work. Particular reference was made to the work of the late Dr. Julian Smith and, drawn out by questions from members, Mr. Cato outlined the method used by that great photographic artist in producing his magnificent prints. The meeting closed with a warm vote of thanks to the speaker.

E.R.C.

## CHELSEA CAMERA CLUB

The results of recent competitions were: Outdoors at Night: 1, I. Silverwood, *Sentinel*. Open: 1, R. Casey, *Storm Warning*. Animal Study: 1, R. Casey, *Wat no Buns*. Open: 1, R. Casey, *Seascape*. Appropriately, the winner in the Animal Study competition was of an elephant—but an elephant with a difference. What we saw was the large trunk of an elephant over a high stone wall and the only other part of the beast in view the crown of its head and its trunk down to the ground over the wall in search of anticipated buns. The pictures in this competition were, with one exception, were taken on a Field Day at the Zoo.

May 15 was also a Field Day on the waterfront, with plenty of wind and sky from which to pick favourite angles. There were ships galore and there were few people about. On May 13, the President, R. Casey, delivered the Kodak Lecturette *How to make Better Pictures*, and on May 27 he gave a talk and demonstration on various methods of toning.

C.T.K.

## BALLARAT CAMERA CLUB

Mr. A. E. Turner, a director of the Australian Publicity Council and council members Messrs. K. Trend and D. Matthews attended our meeting on April 27 in order to make a selection of slides for illustrating the Council's next publication, which will be printed early in 1956, before the commencement of the Olympic Games. The Council is an organisation aiming to publicise Australia overseas, and its journal already has a distribution in 124 countries. More than sixty slides covering a wide variety of subjects throughout Australia will be submitted to the Council in Melbourne for final selection.

The open competition for the month was won by H. E. Richmond with *Evening Pasture*. A new member, Miss D. Fuller, was admitted to the club.

Salon slides taken by L. Evans and Mrs. B. Strange were chosen to represent our club at the M.C.C.'s Invitation Exhibition. The authors of the 16 chosen prints are: H. Richmond (3), L. Evans (3), G. Howman, (1), N. V. Salt (1), H. Cox (1), H. Adair (2), F. Duncan (2), and Bon Strange (3).

Earlier in the month, the slide group held a practical night when members were asked to compose table-top pictures from the vast amount of material made available. The slides resulting from this meeting will be discussed next month when Mr. C. Jackman will lecture on *Composition, Colour Balance and Harmony*. Plans are well in hand for the V.A.P.S. Convention, which is to be held in Ballarat on the Queen's Birthday week-end.

The club held a well attended meeting on May 25, when a welcome was extended to Mr. D. Brooke of Sydney. Another new member, Mrs. A. Shields, was admitted to the club.

A communication from the Australian Publicity Council stated that they had selected four slides from the B.C.C. for publication—two from L. Evans and two from Mrs. B. Strange.

The Slide Group reported an interesting and instructive evening on May 11, when Mr. C. Jackman, with the aid of a colour wheel, lectured on Colour Harmony. Pictures taken at the previous meeting were used as illustrations. Honours for Equal First were shared by Mrs. B. Strange and Miss D. Fuller.

On May 7, members and friends gathered in full force to see slides of the Flinders Ranges taken by Mr. J. Henderson. The standard of the pictures was high and Mr. Henderson's humorous anecdotes were fully appreciated. He also displayed and explained a collection of good monochrome prints.

After the meeting, much interest was shown in an portfolio of A.P.P.S. prints. Results of competitions were: Self Portrait: H. Richmond, *Your See*. Child Study: H. Richmond, *Sandra*. Open: F. Duncan, *Fluted Columns*.

A party of B.C.C. members journeyed to Melbourne for the opening of the Melbourne C.C. Exhibition and were impressed by the fine display of prints and colour slides.

B.S.

## THE WESTERN AUSTRALIAN CAMERA CLUB INC.

Another successful meeting was held by the W.A. Camera Club on May 26. The subject was *Depicting Strength* and a fine collection of outstanding prints was displayed. The results were: Open: 1, 2 and 3, N. Helliar. B Grade: 1, Mrs. Smethurst; 2 and 3, J. Smethurst. A new method of judging and voting was introduced and proved to be highly successful. Stickers for attachment to the prints will be given to place-getters in both sections. Mr. E. Roche, the President, gave a very interesting and instructive commentary on all the prints. Each print was placed on a small easel—a recent club acquisition—thus enabling the whole attention of the members to be focused on the print under criticism.

The second half of the evening was devoted to colour, under the guidance of D. Jukes, the colour Group President. Members had been requested to bring their five best colour slides so that the *Slide of the Year* could be selected. The result will be announced at the June meeting.

A.M.P.

1955 R.P.S.  
ANNUAL EXHIBITION OF PHOTOGRAPHY

FIVE SECTIONS

- Section I: Monochrome Prints (4)  
Section II: Monochrome Transparencies (12)  
Section III: Colour Prints (6)  
Section IV: Colour Transparencies (4)  
Section V: Stereoscopic (Prints and Transparencies,  
Monochrome and Colour) (12)

The bracketed figures indicate the number of permissible entries. There is no entry fee, but return postage must be forwarded. Closing date: August 12, 1955, with the Secretary, Royal Photographic Society, 16 Princes Gate, London, S.W.7, England. A specimen entry form may be inspected at the Editorial Office.

SOUTHERN SUBURBS PHOTOGRAPHIC SOCIETY

Following an interesting and absorbing lecture by Mr. John Brownlie on *Nature Photography*, the next item on our syllabus was a discussion and demonstration of processing by Mr. Phillip Flood on May 18. Members found this to be most interesting.

On June 1, our speaker was unable to attend. Members showed some of their transparencies, including some excellent slides of the V.A.P.S. visit to Mr. Macedon.

This year, we have introduced competitions for colour transparencies; a number of contests will be held.

In the recent Melbourne Club Invitation Exhibition this society was represented by 6 black-and-white prints and an exhibit from H. Martin in the colour section.

Items in the syllabus include: *Paper Negatives and Theatre Photography*. The society is taking a great interest in the forthcoming exchange of colour transparencies with Cardiff C.C., Wales, U.K., and much of the success of the scheme is due to our genial secretary G. J. Bourke.

Visitors are always welcome at our meetings which are held at No. 301 Centre Road, Bentleigh, on alternate Wednesdays. The secretary's address is Mr. G. J. Bourke, 85 Mitchell Street, Bentleigh, SE 14, Victoria. G.O.B.

HEALESVILLE CAMERA CLUB

A most enjoyable and enlightening evening was spent by members and visitors at the monthly meeting on June 2 when we enjoyed the privilege of inspecting a magnificent collection of prints forwarded by the Photographic Society of America. The collection was made available to us by the V.A.P.S. of which body our club is a member. All present voted the exhibition of exceptionally high grade and, from remarks made by members, it appears that a great incentive was created for them to still further improve their own work.

Following the general inspection of these prints and others by Healesville 'camerates', a most interesting screening of colour transparencies was made. These were all produced by our members and covered a wide range of scenic shots in the wild rugged country of Tasmania, New South Wales, Queensland and Victoria. As the slides were made by newcomers to colour photography we feel justifiably proud of the club's progress in this field. Our Vice-President, Elton Fox, gave a practical demonstration, for the benefit of novices, of contact printing which was very much appreciated.

The club was represented at the Camera Clubs of Australia Invitation Exhibition by a collection of six

pictorial prints and a remarkably fine transparency by Dr. W. H. G. Steele of the upper layer of clouds photographed during a plane trip to Queensland.

Like most clubs, ours has suffered somewhat lately by loss of members through removal from the district, but membership is on the up-grade again and we are confidently looking forward to very much increased activity in the future. A cordial invitation is extended to any visiting photographers to attend our meetings which are held on the first Thursday of each month. Other clubs are assured of our active support and guidance in arranging a special outing to our district which has unlimited scope for all kinds of subjects.

F.J.R.

CAMBERWELL CAMERA CLUB

Not previously reported in these pages is the fact that a club was formed at Camberwell, Victoria, in November, 1953. The club meets on the fourth Monday of each month at the Camberwell Town Hall; the present membership is 45. Office bearers are: *President*, J. H. Kinneir; *Vice-presidents*, W. Broadhead and T. Schache; *Secretary*, G. M. Brown; *Treasurer*, D. Inchley; The secretary's address is 107 Victoria Road, East Hawthorne, E3, Vic.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

Slides from the first colour competition for the year were screened on May 10 at the Clubroom, Liverpool St., Hobart. There were rather more entries than previously, indicating an increased interest in colour photography. Most of the entries were of a good standard, but those of A. Hewer were outstanding. Results were: 1, 2, 5 and 6, A. Hewer; 3, Miss Taylor; 4, Mr. Kirwan. This year it was decided to depart from our usual practice, and the sole judge was Mr. Keast Burke, Editor of *A.P.-R.* The second Colour Competition slides will be screened on September 27.

Owing to the greater interest being taken in colour it has been decided to hold an extra competition on Nov. 8. A vote will be taken to decide the most popular slides.

On May 31, Mr. A. Maddock lectured on *Pictures Good and Bad*. Points on composition, technique and mounting were stressed and illustrated by exhibits from the lecturer's own work. By the judicious application of a little chalk to some very flat and uninteresting prints Mr. Maddock demonstrated how some highlights in the right places emphasised the principal features and lifted the prints to an acceptable standard. The lecture was instructive to beginners and more advanced workers alike.

R.O'M.

DEVONPORT CAMERA CLUB

Both of the meetings during April took the form of outings. On April 3, two car loads of members spent an enjoyable day travelling about 150 miles in the Mt. Roland—Round Hill area. Some good scenic shots were taken. On April 26, a similar number of members again journeyed to Launceston where a very enjoyable night was spent with the Northern Tasmanian Camera Club. Devonport members screened a selection of slides, and then A. Beswick of N.T.C.C. screened a selection of his colour transparencies. Hans De Jong, also of N.T.C.C., showed an excellent selection of slides demonstrating the use of stage lighting for colour work.

On May 9, a panel of members judged school entries from the Scholars' Competition; W. Murfet then screened several films. On May 23, members enjoyed a selection of British and New Zealand colour slides.

S.H.B.



## International Salons

Advance entry blanks have been received from the following:

*Key to Code Letters: A. Officially approved; P. Pictorial; S. Scientific (medical, technical, nature etc.); M. Monochrome Prints; m. Monochrome Lantern Slides; C. Colour Prints; c. Miniature Colour Slides; cl. 3 1/2" x 3 1/2" Colour Slides; T. Larger Colour Transparencies; F. Free entry for currency restricted areas; Df. 5/-, 1 dollar or international reply coupons to the same value.*

Readers are warned that it is illegal to send stamps out of Australia in payment of entry fees.

### 3rd DELHI INTERNATIONAL SALON OF PICTORIAL PHOTOGRAPHY, 1955

(A-P-M-C-Df)

September 16, 1955. Entries by 30th, July 1955.

With the object of providing minimum facilities to entrants the following Indian Salons have linked up to form an Indian Circuit (Pictorial Section only).

- (a) **3rd Delhi International Salon:** Last day for receiving entries, 30/7/55.
- (b) **XV Lucknow International Salon:** Last day for receiving entries, 15/10/55. Entries to Mr. S. H. H. Razavi, 63 Yahiapur, Allahabad 3 India.
- (c) **IV P.A.B. International Salon:** Last day for receiving entries, 26/12/55. Entries to S. Gaha Thakurta, 47/2 Hazra Road, Calcutta 19, India.
- (d) **IX M.P.S. International Salon:** Last day for receiving entries, 25/4/56. Entries to Mr. C. Varadan, The Craggs, Seshadripuram, Bangalore 3, India.

Prints may be entered at any point and will be circulated to complete the whole circuit (unless the entrant specifies otherwise) entry fees and forms to be sent separately to individual Salons.

### 46th LONDON SALON OF PHOTOGRAPHY INTERNATIONAL EXHIBITION

(A-P-C-Df)

10th September to 8th October. Particulars from Hon. Secretary, London Salon of Photography, 26-27 Conduit Street, New Bond Street, London W1, England.

Last date for receiving entries, 3rd August, 1955.

### ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN — AUTUMN EXHIBITION OF PHOTOGRAPHY 1955

(A-P-M-C-c-cl-F)

At Princes Gate, September 23rd to October 29th, 1955, and after, in Provinces, in December. Closing date for entries, 12th August, 1955. Details from Secretary, Royal Photographic Society, 16, Princes Gate, London, 8W, England.

### 11 SALON INTERNATIONAL DE FOTOGRAFIA DE MOCAMBIQUE, 1955

(A-P-S-M-Df)

From 17th September to 2nd October, 1955. Particulars from Secretary, 11 International Photography Salon of Mocambique, P.O. Box 861 or, 327 Laurence Marques. Entries by 31st August, 1955.

### 10th MADRAS (1st) INTERNATIONAL SALON OF PHOTOGRAPHY, 1955

(A-P-S-M-Df)

Madras October 17th to November 6th, 1955, and then to Palanpur International Salon (unless otherwise requested by the entrant) February, 1956.

Details from Sri A. Arunaachalam, A.R.P.S., Advoca-

cate, Chairman, 10 Madras (1st International) Salon of Photography, 16 Advocates Chambers, High Court, Madras 1, S. India. Last date for receiving entries, 15th September, 1955.

### 1st PALANPUR, INTERNATIONAL EXHIBITION OF PHOTOGRAPHIC ART, 1956

(A-P-M-Df)

February 1956. Particulars from Rev. J. L. Evans, Mission House, Palanpur (Bombay State) India. Last date for receiving entries, 30th December, 1955.

### STOCKTON-ON-TEES PHOTO-COLOUR SOCIETY 3rd ANNUAL EXHIBITION, 1955

(A-P-S-C-c-cl-T also Stereo Slides)

Stockton-on-Tees, 22nd October and then district circuit. Details from Alan Nodding, Hon. Publicity Secretary, 9 Ellen Avenue, Stockton-on-Tees Co, Durham, England. Last date for receiving entries 29th September, 1955.

### SECOND GOULBURN (N.S.W.) INTERNATIONAL SALON

Intending contributors should obtain entry forms immediately from: Hon. Sec., Goulburn Photographic Group, 3 Russell Street, Goulburn. Entries close in early September. Judging day is September 10, while the exhibition will be open to the public from September 30 to October 9, 1955.

### A Trip in Wet Weather

Continued from page 427

For twenty minutes a cloud overshadowed the scene while the camera sat on top of a fence post. Then at last the sun appeared in grandeur and I made two takes, one with a red filter and one with a green.

"If I haven't got a photo there," I said to my colleague, "I know nothing about photography!" But this proved to be a very rash statement on my part. The processed film showed two blank spaces where the pictures should have been—something unaccountable had happened.

The road to Bundock certainly offered many wonderful opportunities, but before we had gone a dozen miles the rain came on once more and worthwhile photography was at an end for the day. When the time came for me to board the train, I departed with an unshakeable resolve to return at the first opportunity and give the district a really good coverage with my camera.

### A Pictorialist Visits New Guinea

Continued from page 439

growth. To the photographic visitor the highlands of New Guinea will probably be the most appealing, for natives are more colourful and the scenery is as yet untouched to any great extent by the march of civilisation. These places will probably appeal more to the colour worker, as the flat light is quite good for colour pictures. Midday pictures, however, may tend to look rather too blue and for this reason the colour enthusiast will probably do better early or late in the day.

The pictures shown here offer some proof that the monochrome worker can find suitable subjects in the tropics. Large exhibition prints have been made from some of the illustrations; a few have already appeared on salon walls; but in any case, all of these subjects are those available to the visitor or ordinary resident of the territory.

# The 'Last Page'

The P.S.A. Journal for January 1955 carried the details of the Ten Best and Hiram Maxim awards of the Amateur Cinema League. It was fine once again to observe the name of a 'local' in the award list—this was W. G. Nicholls (of Parkdale, Vic.) for his 350 ft. 16mm optical-sound-on-Kodachrome *Nature in the Garden*. The editorial comment read as follows:

"In this year's goodly collection of films based largely on extension tube cinematography, *Nature in the Garden* by W. G. Nicholls tops not only the excellent pictures of many other contestants, but also his own *Ladybird*, a Ten Best award winner in 1953.

*Nature in the Garden* is an instructional film pure and simple, chock full of facts to please the most apathetic, as well as the most enthusiastic bug-viewer. Excellent technical work by a master student of both nature and cinematography has resulted in outstanding and often exciting close-ups of bees, spiders, moths and other insects. Skilful editing and unobtrusive yet informative narrative make Mr. Nicholls' production an exceptional short subject. To this teacher, *Nature in the Garden* is definitely superior to most of the professional nature films now being circulated in American educational circles."

\*\*\*

At the suggestion of The A.P.-R., The Commonwealth News and Information Bureau, submitted to the Biennale in Paris last (May) a small collection of about twenty-five, 16" x 20" prints of characteristic Australian scenes as photographed by leading Bureau photographers. A number of the prints were accepted and it was pleasant to see one of them reproduced in full page format in the special Biennale presentation of the Camera (Lucerne). The photograph in question was James Fitzpatrick's "Brumby Muster" which originally appeared in the A.P.-R. *Man from Snowy River* feature a few years back.

\*\*\*

Australia was well represented in quality, if not in quantity, at the Rochester (N.Y.) International Salon of Photography (Nature Section). We had two successful exhibitors—both well known to A.P.-R. readers—in the shape of Garth Grant-Thomson and Ted Rotherham. Of these, the former presented three sequence groups of prints covering respectively koalas, kangaroos, and the podargus, of which the koala series was successful in gaining a certificate of merit. E.R. was represented by two acceptances in black-and-white (*Weasel Skink* and *Spider Web and Dew*) and one for colour (*White-lipped Whip Snake*).

\*\*\*

An Air Mail letter from Dr. G. Thomas, F.R.P.S., F.P.S.A., tells of recent Australian successes at the 8th Mysore (India) Photographic Society International Salon. Australia submitted twenty four prints from six entrants, the results being:

Allen Gray, (2); C. L. Leslie, (2); Fritz Kos, (2); R. Ritter, (1); The late E. Robertson, (4).

Dr. Thomas also told us that he has been successful in obtaining for Australia a fine 'one-man-show' of children's portraits by the famous Swedish photographer, Mrs. Ann-Marie Gripman, A.R.P.S. This collection has been on recent circulation throughout India where it has aroused much favourable comment. Thanks, Dr. Thomas, for a very fine act of International goodwill.

## The "A.P.-R." Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"

One prize only in each class to any single competitor

Highly Commended prints which are reproduced will merit a Reproduction Fee.

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

### SET SUBJECTS

		1955	
October	Closes August 10	"Floral or Decorative"	
November	Closes September 10	"Character Study"	
December	Closes October 10	"Trees"	
		1956	
January	Closes November 10	"Winter"	
February	Closes December 10	"Clouds"	
March	Closes January 10	"Low Key"	
April	Closes February 10	"Holiday Mood"	
May	Closes March 10	"Australian Landscape"	
June	Closes April 10	"Interior, Day or Night"	
July	Closes May 10	"Still Life"	
August	Closes June 10	"Child Study"	
September	Closes July 10	"Trees"	
October	Closes August 10	"Unusual Angles"	
November	Closes September 10	"Speed and Action"	
December	Closes October 10	"Pattern and Texture"	

A highlight for the month of May at the Kodak Gallery, 252 Collins Street, Melbourne, was the Melbourne University Centenary Exhibition which featured well over 100 photographs of Aboriginal Life and Culture taken by Dr. Donald F. Thomson, D. SC. (Melb.), Ph.D. (Cantab.), Dip. Anthropol. (Cantab. and Syd.), etc.

A selection from some 6,000 photographs taken by Dr. Thomson during his seven years pre-war sojourn in Arnhem land, these pictures represent the work of Dr. Thomson in his capacity of Research Fellow of the Department of Anthropology. The exhibition was opened by the Minister for Territories (Mr. Hasluck). The exhibition was sponsored by the University Centenary Appeal Committee and Kodak (Australasia) Pty. Ltd.

Dr. Thomson is planning to return again to Arnhem Land, where the old culture is rapidly breaking up. Emergency airfields during the war have been followed by prospectors. Whatever the future of the people of the area, however enlightened the administration, life will not be the same. Our friend wants to finish his record of the scene while there is yet time.

\*\*\*

A pleasant surprise recently was the receipt of a complimentary copy of the new edition of *Waltzing Matilda* by Sydney Day, by courtesy of the publishers, W. R. Smith & Paterson Pty. Ltd. (Brisbane.)

Issue of the new edition was stimulated by the forthcoming early re-opening of the new 'community' North Gregory Hotel at Winton, N. Q'land, a district long associated with "The Banjo's" famous Australian ballad. It was interesting to learn that there is to be a commemorative statue in the hotel grounds.

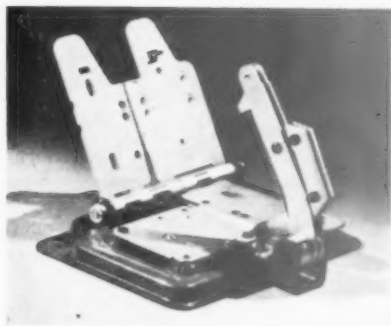
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Some little while back the A.P.-R. furnished the Australian Publicity Council, through the Executive Director, Athol E. Turner, with a recommended list of camera clubs which might be of assistance in his quest for colour slides for reproduction in the Council's forthcoming Olympic Games souvenir pictorial of Melbourne. The Director recently informed us that the co-operation which he received in the project was very satisfactory.

\*\*\*

A magnificent *Floral Festival* is planned for N.S.W. for mid-September to mid-October, 1956.





### MARGUET AUTOMATIC SPLICER—MODEL BN

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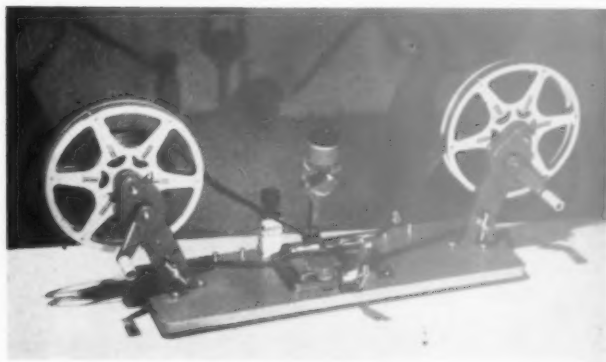
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Ideal for convenience, safe storage and general handling of movie films—a “must” for home editing. Both reel and can are of durable lightweight metal—in 200ft. 8mm. and 400ft. 16mm. sizes.

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16mm. 18/-

## MARGUET FILM EDITOR, Model E5

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A handsome, precise editing unit for use with either 8mm. or 16mm. film. It is fitted with double-gearred rewind controls, automatic universal film splicer, and adjustable optical film viewer. The complete editor folds down to compact proportions for neat storage and ready portability. Reel capacity is 400ft. (8mm.) or 800ft. (16mm.). It is of sturdy metal construction with a wooden baseboard and attractive grey metallic finish.

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Why? Because the light is the same at every flash—no clouds to make it dull and uninteresting. Good pictures are almost automatic. Furthermore, the instruction book supplied with each Flashholder gives complete exposure tables for Verichrome and Super-XX film using a selection of different flash bulbs at various distances. Ask someone who owns a Kodak Flashholder—they'll tell you how easy it is.

The Kodak Flashholder comprises a smart glossy black plastic body with a lightweight aluminium reflector and clip-on plastic diffusing screen. It accepts two Eveready 935 or Pep No. 4 or similar torch batteries and all flash bulbs with miniature bayonet caps such as the new G.E.C. No. 3 and P.F.3 flash bulbs. It connects to the camera by means of a Kodak Flashholder Camera Bracket which includes a socket for use with a tripod. A Kodak Flashholder Cable (type to fit) then connects the holder to the flash contacts in the camera and provides perfect synchronisation.

PRICES: Kodak Flashholder . . . £2 10/-  
Kodak Flashholder Camera Bracket . . . 9/-  
Kodak Flashholder Cable . . . 10 3

## TWO NEW FLASH BULBS



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- 2740—Verascope Model F40 Stereo Camera, 24 x 36mm., twin Som-Berthiot f/3.5 lenses, 8-speed shutter, coupled rangefinder, **£150**
- 4433—Ensign Commando, 2½" x 2½", Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder, **£24**
- 4451—Contax Model III, 24 x 36mm., 5cm. Sonnar f/2 lens, focal-plane shutter, 13.4cm. Sonnar f/4 telephoto lens, lens hood, ext. tubes, adapter, Contax G copier and magnifier, Vidom universal finder, always-ready case, **£200**
- 4541—Reflex Korelle, 2½" x 2½", 7.5cm. Radionar f/3.5 lens, always-ready case **£37**
- 4591—Kodak Reflex, 2½" x 2½", K.A. f/3.5 lens, 5-speed Flash Kodamatic shutter, always-ready case **£30**
- 4793—Flexaret IIB, 2½" x 2½", Mirar f/3.5 lens, Compur-Rapid shutter **£20**
- 4731—Leica IIIC, 24 x 36mm., Summarit f/2 lens, 150mm. Kilarr f/3.5 coated lens in Kilfitt reflex housing, always-ready case **£195**
- 4544—Graflex Super "D", 3½" x 4½", 52mm. f/4.5 lens with automatic diaphragm, Graflex flash gun, Graflex 3½" x 4½" sheet film magazine, 5 D/D slides **£140**
- 4899—Contax II, 24 x 36mm., Sonnar f/2 lens, focal plane shutter, always-ready case, **£62/10/-**
- 4940—Contax II, 24 x 36mm., Sonnar f/2 lens, plate-holder back, 6 plate holders, 4-ext. tripod, accessory bag, always-ready case, **£82/10/-**
- 4992—Six-20 Kodak "B", 2½" x 3½", K.S. f/6.3 lens, 3-speed shutter **£9**
- 2120—1A Pocket Kodak, 2½" x 4½", K.A. f/6.3 lens, 3-speed shutter **£4**
- 2141—Agfa Billy Record II, 2½" x 3½", Solinar f/4.5 lens, 9-speed shutter, 3 filters, lens hood, always-ready case **£16**
- 2152—Six-16 Kodak Jnr., 2½" x 4½", K.A. f/6.3 lens, 2-speed shutter **£6**
- 2154—Kodak Bantam Special, 24 x 36mm., Ektar f/2 lens, Compur-Rapid shutter, coupled rangefinder, leather case **£27/10/-**
- 2162—Nikon, 24 x 36mm., Nikkor f/2 lens, always-ready case, 13.5cm. Nikkor f/3.5 lens, Auto-Up nooky attachment, sports finder, viewfinder, 3 filters, self-timer, wrist strap, leather gadget bag **£14**
- 2163—Graflex Series B, 3½" x 4½", 6" Ross-Kodak f/4.5 lens, 8 D/D slides, 3½" x 4½" sheet film tank, **£40**

## CINE

- 4939—Eumig P11 Projector, 16mm., resistance, 115V., 500W. lamp, extension arms, leads **£60**

- 4930—Kodascope "C", 16mm., 115V., 100W. lamp, 4" projector lens, transformer **£13/10/-**

- 4961—Cine-Kodak Royal, 16mm. (magazine camera), Ektar f/1.9 lens, set of four filters **£67**

## SUNDRIES

- 4745—National Electronic 100A Speed Flash, extension pack, gun **£35**
- 4787—Wray Optical Universal Finder **£12**
- 4803—A.V.O. Exposure Meter, case **£6**
- 4864—Dallon 3½" x 4½" Sheet Film Developing Tank, **£8**
- 200—Pelcomat 3½" x 3½" Automatic-focus Enlarger (no lens) **£52/10/-**
- 4888—Photo Lab. Index, 9th Edition, by Henry M. Lester **£6/15/-**
- 4879—Enlarger, 24 x 36mm., condenser, leads, Contax lens attachment **£10/15/-**
- 4872—12" Ross XPres f/4.5 Lens **£12**
- 4873—12cm. Meyer Gorlitz f/9 Lens, adjustable flange **£8**
- 4941—Walz Flash Gun, 1-cell extension flash lead, mounting bracket **£6/15/-**
- 4950—13.5cm. Zeiss Triotar f/4 Telephoto Lens for Contax, case **£36/10/-**
- 4978—Aldis 2" x 2" Slide and Strip Projector, 115V., 500W. lamp, blower-cooled, 100mm. Aldis f/3.2 lens **£42**
- 2102—Rolleiflex Plate Back, 3 plate holders, GG focussing screen, case **£16**
- 4894—Leisegang 3½" x 3½" Epidiascope, 240V., 500W. lamp, leads, slide carrier **£31/10/-**
- 2121—Gnome Alpha De-Luxe 2½" x 3½" Enlarger, Wray f/6.3 lens **£27**
- 2136—Gnome 3½" x 4½" Enlarger, two 60W., 240V. lamps, 3" Dallmeyer f/2.9 Pentac lens **£20**

**KODAK STORE, 37 Rundle Street, Adelaide**

## CAMERAS

- 1050—Ensign Commando, Ensar f/3.5 lens, coupled rangefinder **£22/10/-**
- 31—Flexaret IIIB, Mirar f/3.5 lens, Prontor-S shutter **£28**

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- 26—Emel Deluxe, 8mm., Cinor B f/1.9 lens, Cinor B f/2.3 telephoto lens, Cinor f/3.5 lens, leather case **£100**

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- 4010—Rolleiflex,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Tessar f/3.5 lens, Synchro-Compur shutter, yellow filter, lens hood, always-ready case .. .. . £73
- 4073—Six-20 Folding Brownie,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Anaston f/6.3 lens, 2-speed shutter, leather case, £6
- 3011—Agfa Karat 36, 24 x 36mm., Xenon f/2 lens, Compur-Rapid shutter, coupled rangefinder, 5 colour filters, lens hood, always-ready case .. .. . £38
- 4052—Ensign Selfix 820,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Xpres f/3.8 lens Epsilon shutter, adapter ring, yellow filter, leather case .. .. . £18
- 1030—Ikoflex,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Novar f/3.5 lens, Prontor shutter, lens hood .. .. . £28
- 4033—Voigtlander Vito II, 24 x 36mm., Skopar f/3.5 lens, Prontor 'S' shutter, flashgun, lens hood, yellow filter, close-up lens, always-ready case £20
- 2043—Futura, 24 x 36mm., Xenar f/2.8 lens, Compur-Rapid shutter, coupled rangefinder, lens hood, always-ready case .. .. . £35
- 4041—Super Ikonta,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Tessar f/2.8 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case .. .. . £35
- 3097—Ensign Autorange,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Ensar f/3.5 lens, Epsilon shutter, coupled rangefinder, leather case .. .. . £17/10/-
- 3001—Ikoflex,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Tessar f/3.5 lens, Synchro-Compur shutter, always-ready case .. .. . £43
- 4066—Ensign Selfix 820,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Xpres f/3.8 lens, Epsilon shutter, flashgun, rangefinder, close-up lens, lens hood, always-ready case .. .. . £19
- 946—Praktiflex, 24 x 36mm., Biotar f/2 lens, 5-speed focal plane shutter, always-ready case .. .. . £40
- 1125—Robot, 24 x 24mm., Tessar f/2.8 lens, 8-speed shutter, yellow filter, always-ready case, £28
- 4023—Kodak '35', 24 x 36mm., K.S. f/3.5 lens, 5-speed shutter .. .. . £12
- 1071—Rolleicord,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Triotar f/3.8 lens, Compur shutter, yellow filter, always-ready case, £25
- 4069—Six-20 Brownie Model D,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , leather case .. .. . £2

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Type	Light Output Lum. Sec.	Time to Full Peak M. Sec.	Effective Flash Duration M. Sec.	Time to Half Peak M. Sec.	Approx. Colour Temp. °K	Voltage Range	Base	Colour	Length mm.	Diameter mm.
G.E.C. No. 5B	8,000	23	20	18	6,000	3-30	Miniature Bayonet Edison Screw	Blue	63	34
G.E.C. No. 22B	30,000	23	20	17	6,000	3-30		Blue	112 ± 3.5	60 ± 1

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Smart, economical and easy to use, this model is the popular choice for general-purpose movies. Its  $f/2.5$  fixed focus lens makes movie-making simplicity itself (but the camera will accommodate interchangeable lenses if desired). Other outstanding features are: Perfect image stability, shutter release can be set for self-filming, safety catch, automatic counter, optical viewfinder, leather wrist strap and tripod socket. Movie-making with an Emel can be fun for everyone. Price, £54 5 8.



## (Centre) Model C94

Will capture forever your cherished holiday memories thanks to this model's specially handy and versatile use: for instance, its high grade 12.5mm.  $f/1.9$  lens is ideal for general use, while the turret head (which will take additional lenses) can be quickly revolved and positioned for "special" uses. Other features are: three shutter speeds (8, 16 and 24 frames per second), and a parallax correction device for close-up work. Complete with lens cap and a strong leather wrist strap. Just the camera for those family records. Price: £90 3 -.



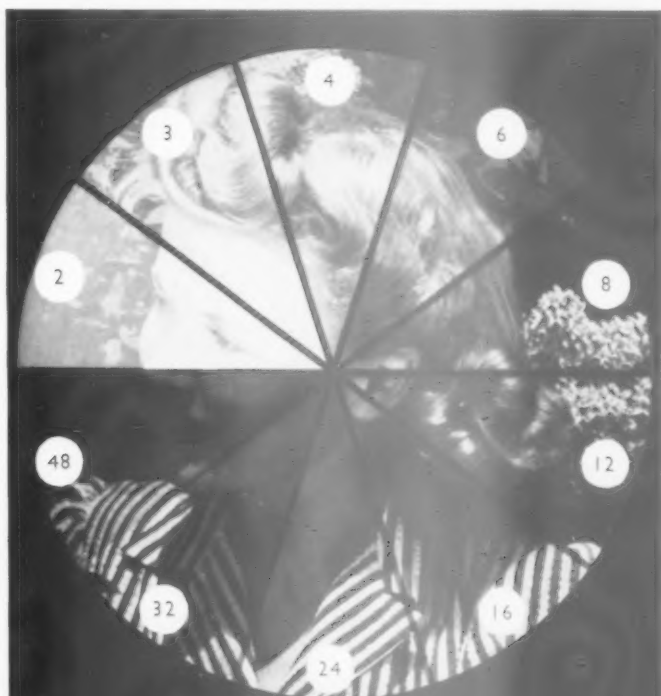
## (Bottom) Model C93

Distinguished by its exquisite craftsmanship and precision, this model will endow you with that "professional touch" as you look through its telescopic-type viewfinder. Its turret head of three lenses (12.5mm.,  $f/1.9$ , 23mm.,  $f/2.3$ , and 50mm.,  $f/3.5$ ), plus its five speeds (8, 16, 24, 48 and 64 frames per second) will give you a range and power beyond all your fondest dreams. In addition, it features a single-frame release for cartoon work, a frame counter (as well as a metric footage counter) for "trick" photography, and a two-tube viewfinder to give critical parallax correction for near subjects. Complete with lens caps, strong leather wrist strap, and a de luxe leather carrying case. Price, £159 18 8.

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